



The New Amberola GRAPHIC

Winter
Number

59

Winter, 1987

Feature: Edison's Caveat of 1878

Also In This Issue:

Curiosity Corner.....10	Research in Progress.....17
Life in the Orthophonic Age: Roger Wolfe Kahn (part 2).....11	Vintage Vignettes: True Stories for Jasper Bisbee-ites.....18
Phono Forum: Wicker Phonographs..14	Here and There.....19
'Little Wonder Discovery.....14	Obituaries.....19
Edison Morse Code Records.....16	In Review (books & records).....20
	Edisonic Survey.....21

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

Winter, 1987

The New Amberola Graphic

Published by
The New Amberola Phonograph Co.
37 Caledonia Street
St. Johnsbury, Vermont 05819

Issue No. 59
(Vol. XV, No. 3)

Editor: Martin F. Bryan

Printed in U.S.A.

Subscription Rate: \$6.00 for eight issues (two years) (\$7.00 foreign)

*Advertising Rates: Display: \$4.50 per box - see below Quarter page: \$8.00

Vermont Sub-
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are \$6.24.

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THE NEW AMBEROLA GRAPHIC (ISSN 0028-4181)

Second class postage paid at St. Johnsbury, VT Post Office 05819. Published 4 times a year (January, April, July and October) by the New Amberola Phonograph Company, 37 Caledonia St., St. Johnsbury, VT 05819.

Postmaster: Send address changes to:
The New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819.

Subscription Rate:

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This little Victor Talking Machine Co. mirror with enameled metal back in blue and white looks like an original and has a thousand uses. Measures just over 2" x 3". Treat yourself and pick up extras as gifts! Just \$1.25 each, plus postage and handling as follows:

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FROM THE EDISON VAULT

by Ray Wile

Edison's Caveat of 1878

Introduction by Martin Bryan

With this issue we present a curious and historically significant document from early 1878...just a few months after the unveiling of the original tinfoil phonograph the previous December. It was the practice of inventors to file caveats with the patent office covering devices they intended to invent or perfect prior to actually creating them (a procedure which, I understand, has since been replaced by filing something called a "disclosure document"). Edison was certainly familiar with the legalities involved in protecting an invention and must have filed several caveats. Not long ago I heard that he won one important suit over the incandescent lamp based not on his patent but on an earlier caveat.

At first glance, the following text seems a bit overwhelming. But if the reader will take the time to wade through it, he will discover some fascinating and particularly early developments which Edison conceived many years and even decades before they actually materialized! For example, all of the following are suggested in this caveat:

- electrically boosting the recording signal (see text for figs. 10 & 12)
- recording on wax (text between figs. 12 & 13)
- magnetic recording & playback (fig. 39)
- repeating device (fig. 46)
- making duplicates from a plated master (fig. 57)
- spring motor (fig. 61)

And there are some other interesting (as well as ridiculous!) developments which Edison foresaw in the caveat.

His British patent, filed later in the year (see From Tinfoil to Stereo, pages 28-A through 28-T), shows some of these ideas and adds disc recording and a two-part mold for pressing plaster of Paris records. Thus, we are able to see Edison's concept of the phonograph and its applications develop over the period of less than a year, and can only wonder how many of his ideas would have actually appeared sooner if he hadn't turned his attention to electric lighting.

Edison Caveat of March 8th, 1878.

To the Honorable Commissioner of Patents of the United States:

The petition of Thomas A. Edison, of Menlo Park, in the county of Middlesex, and State of New Jersey, respectfully represents, that your petitioner has invented a certain new and useful improvement in phonographs (No. 77), and that he is now engaged in making experiments for the purpose of perfecting the same preparatory to his application for Letters Patent therefor.

He therefore prays that the annexed description of his said invention may be filed as a Caveat in the confidential archives of the Patent Office, and he hereby requests that all correspondence in said case be directed to his agent, Lemuel W. Serrell, Box 4689, P. O., New York city.

Respectfully yours,

THOS. A. EDISON.

NEW YORK, N. Y., February 28th, 1878.

OATH.—CITIZEN.
Lemuel W. Serrell, New York. }

UNITED STATES OF AMERICA. }
City, County and State of New York. }

On this 28th day of February, in the year one thousand eight hundred and seventy-eight, before the subscribed, a Notary Public in and for said State, personally appeared the within-named

Thomas A. Edison,
and made solemn oath that he verily believes himself to be the original and first inventor of the within-described Imp't in

Phonographs,
and that he does not know and does not believe that the same was ever before known or used; and that he is a citizen of the United States.

THOS. A. EDISON.

Sworn before me, the day and year above written.

GEO. T. PINCKNEY.
(NOTARIAL SEAL.) Notary Public,
Kings Co.

To all whom it may concern:

Be it known that I, Thomas A. Edison, of Menlo Park, in the county of Middlesex, and State of New Jersey, have invented an Improvement in Phonographs, of which the following is a specification:

The object of this invention is to record and reproduce from such records or a copy thereof, the human voice or other sounds.

The invention relates to the devices to accomplish this object, and I have set forth some of the details of the same and the incidental modifications employed or tested by me.

In my application, No. 149, filed December 24, 1877, I have shown a cylinder rotated by hand and moving longitudinally at the same time by a screw.

The circumferential surface of the cylinder have a grooved spiral cut from end to end, having the same number of spirals per inch as the thread or screw on the shaft upon which the cylinder is secured, and on one side of the cylinder is a speaking tube, diaphragm and indenting point, immediately opposite the grooves on the cylinder. The movement of the diaphragm being recorded by indenting a material placed on the cylinder; on the opposite side is a similar apparatus provided with a diaphragm and point, also opposite the grooves which serves to produce the sound recorded by indentations. I have now dispensed with the extra apparatus employed for reproducing and now use the apparatus that records also for reproducing from its own records. After the record has been made the cylinder or plate is turned back to its original position and re-started when the indenting points riding in and out of the indentations originally made, set the diaphragm in motion and reproduce all the sounds. At the present moment I am not fully satisfied that using the same diaphragm, both for recording and reproducing, gives better articulation than when double instruments are used, it is certainly more simple. It is probable that a double instrument will have to be used to obtain loud reproductions.

The recording diaphragm being arranged with the spring containing the embossing or indenting point so that there is no lost motion between it and the diaphragm, the latter being a small and stiff diaphragm; on the other hand, the reproducing diaphragm is of very

Fig. 1.

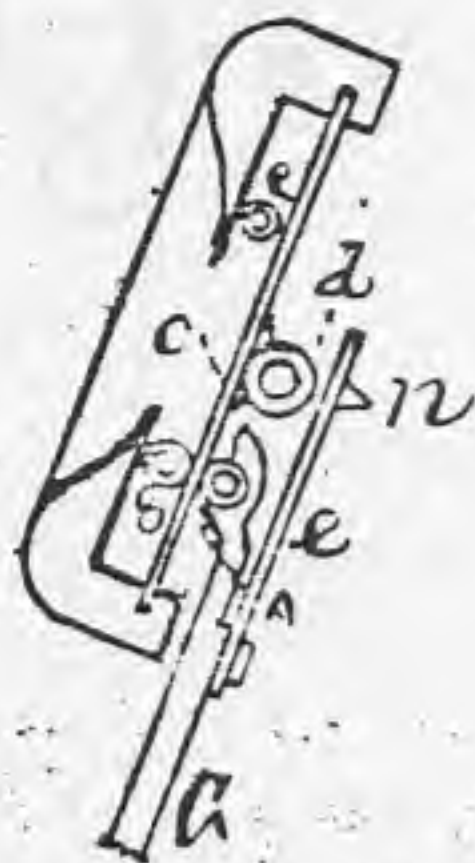


Fig. 2.

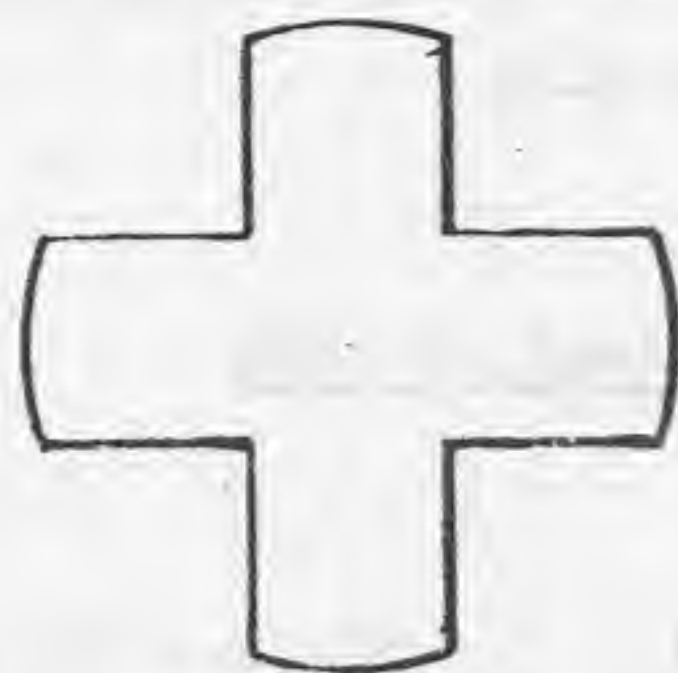


Fig. 3.

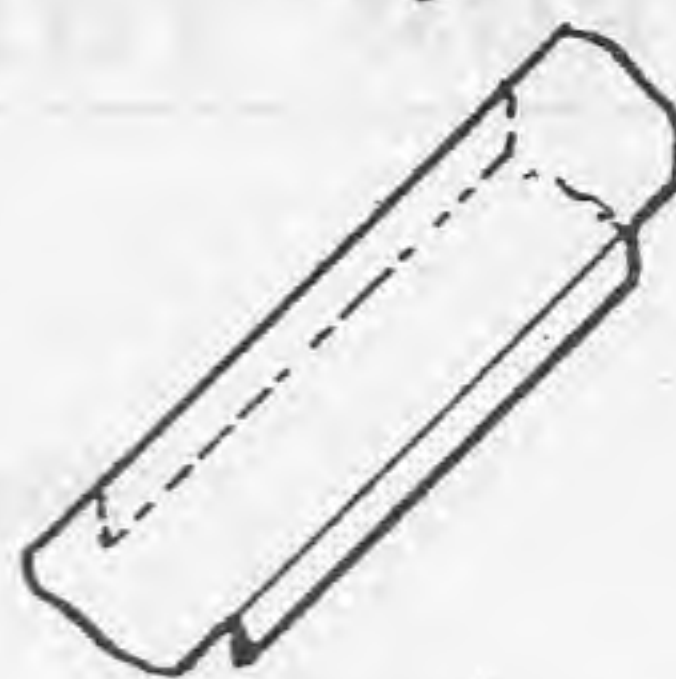


Fig. 4.



Fig. 7.

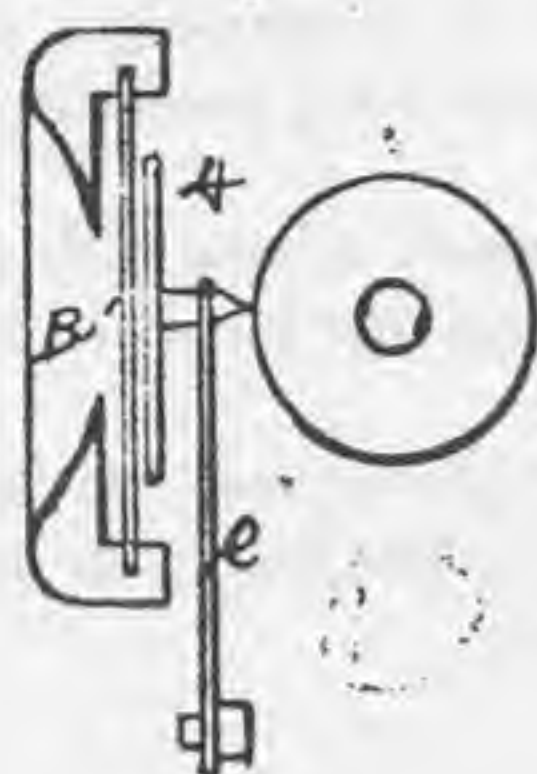


Fig. 6.

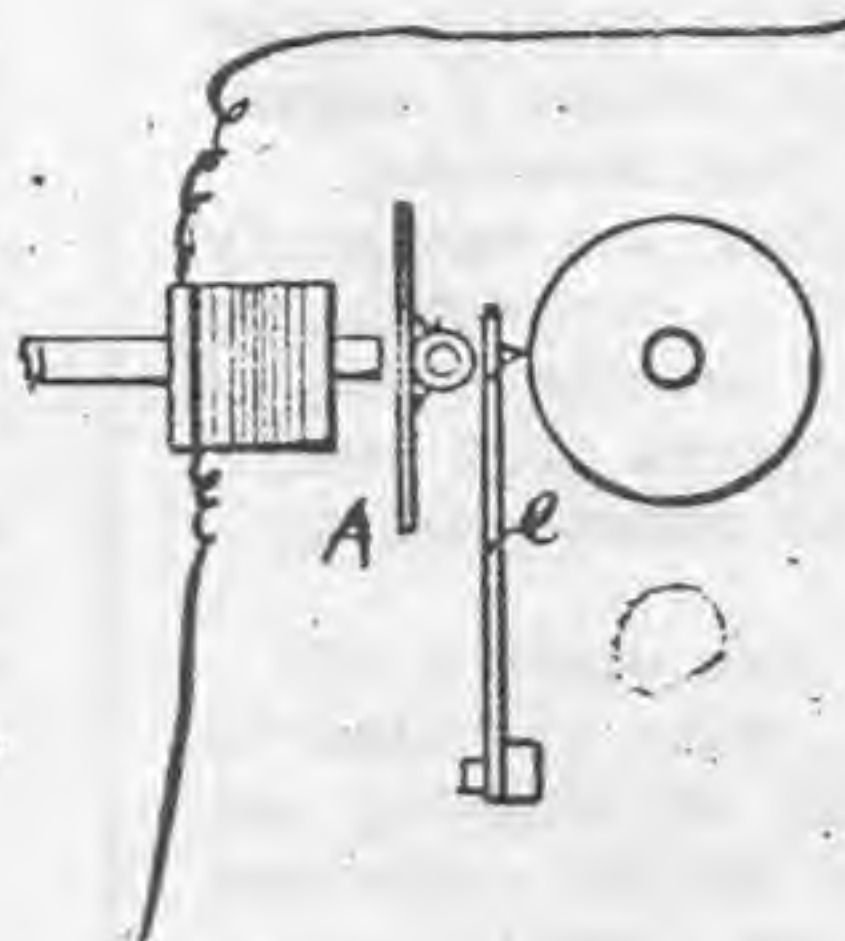


Fig. 8.

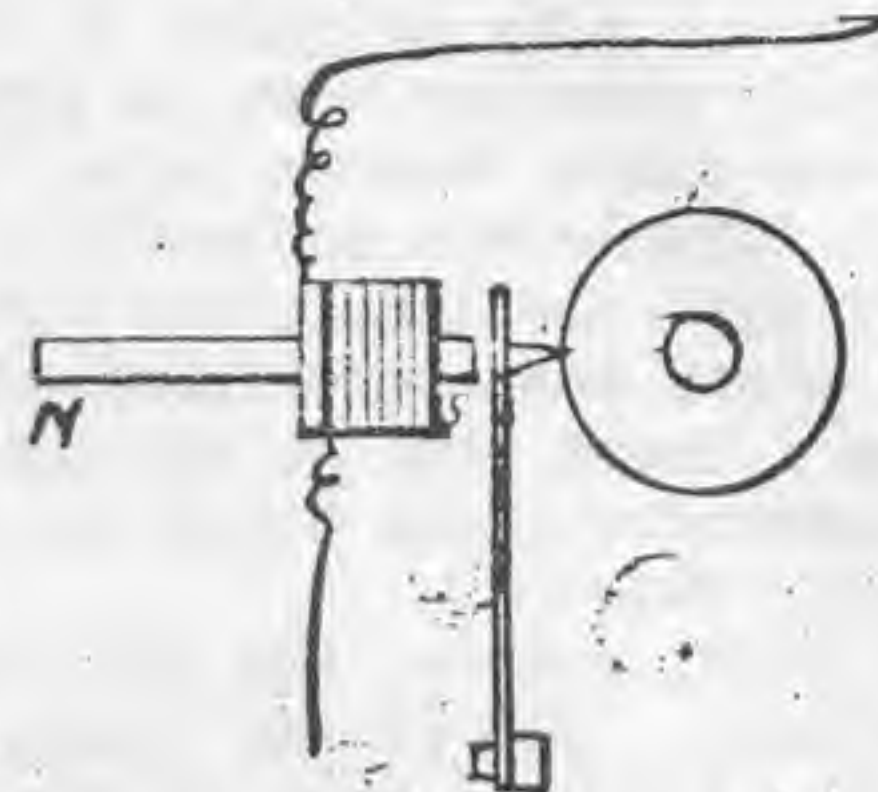


Fig. 5.



Fig. 9.



Fig. 10.

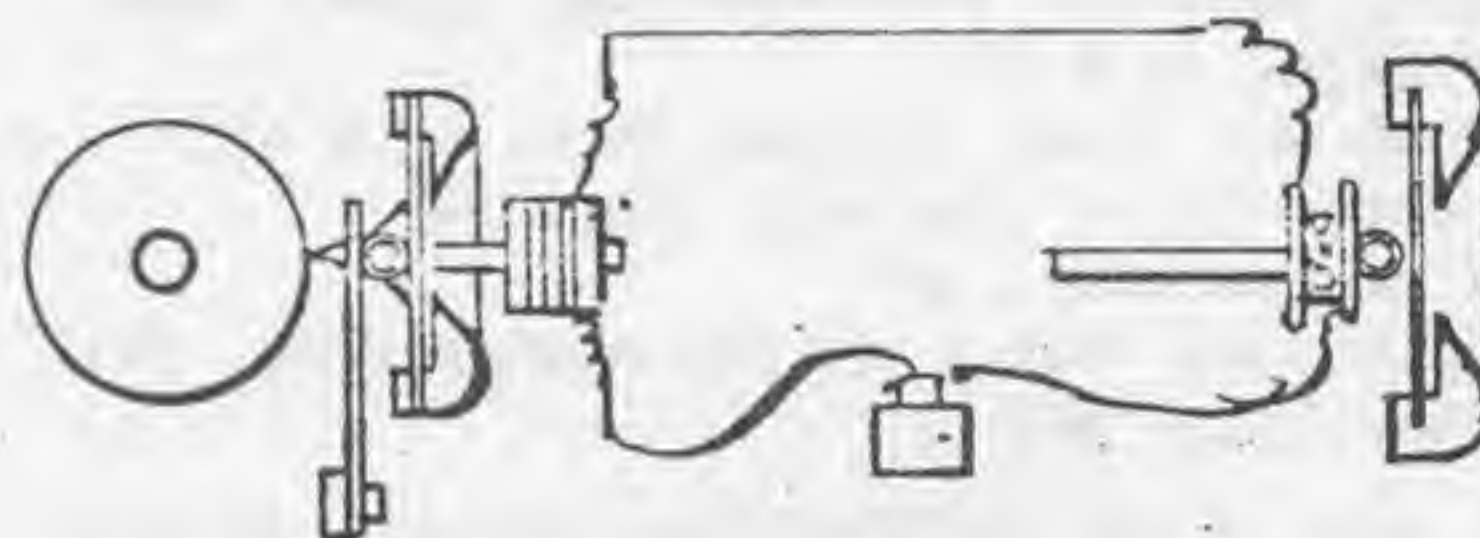


Fig. 11.

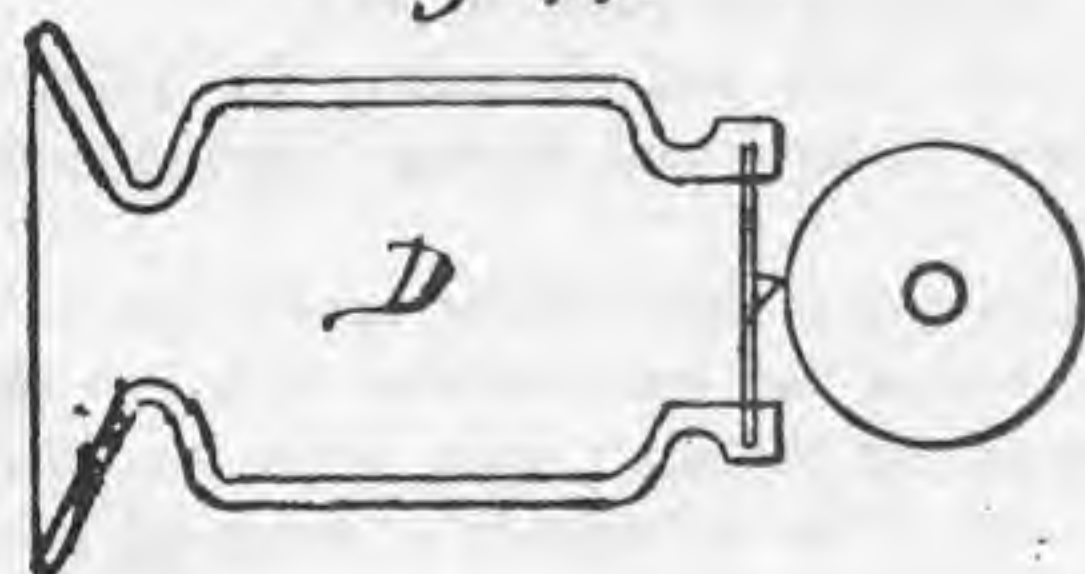


Fig. 12.

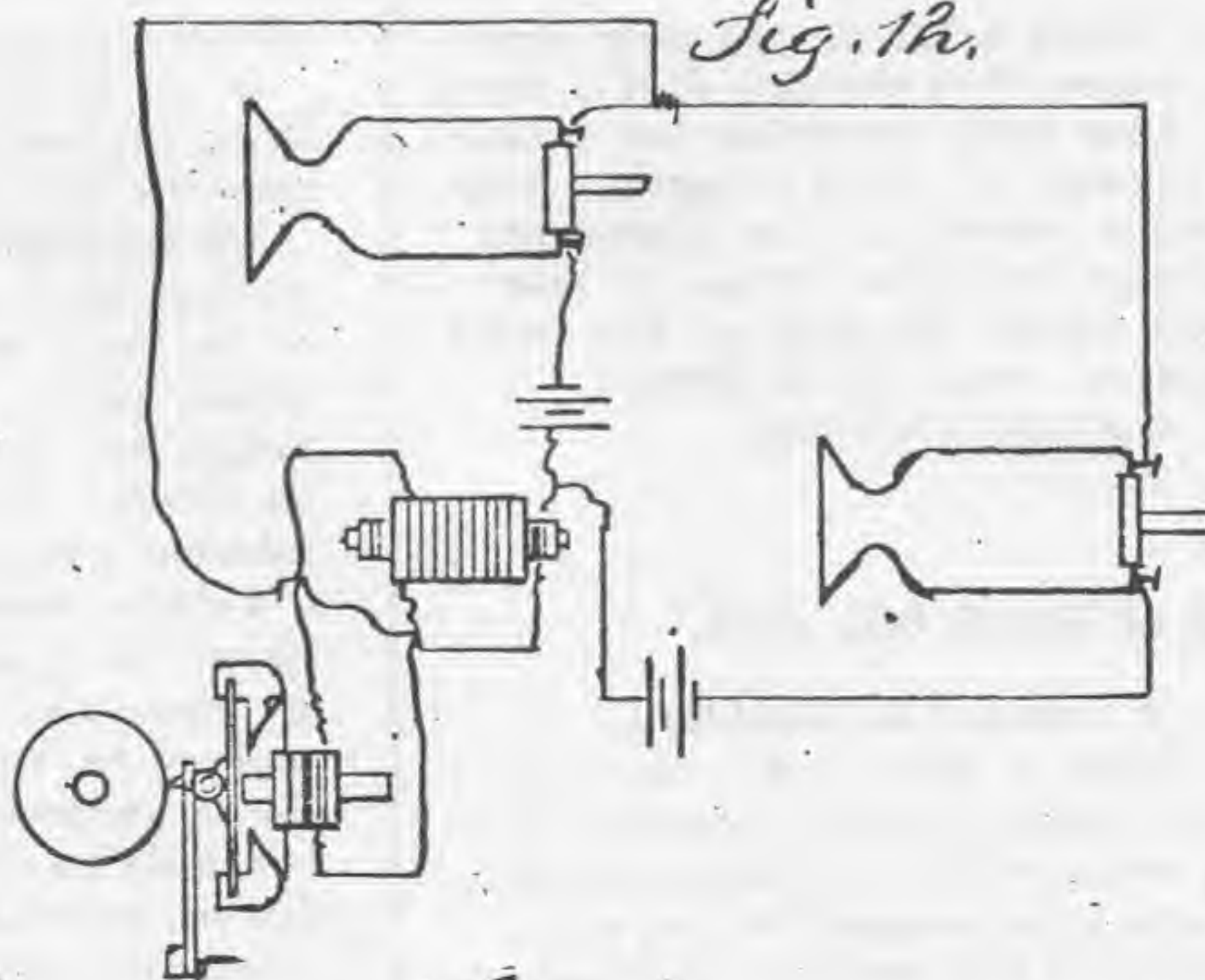


Fig. 13.

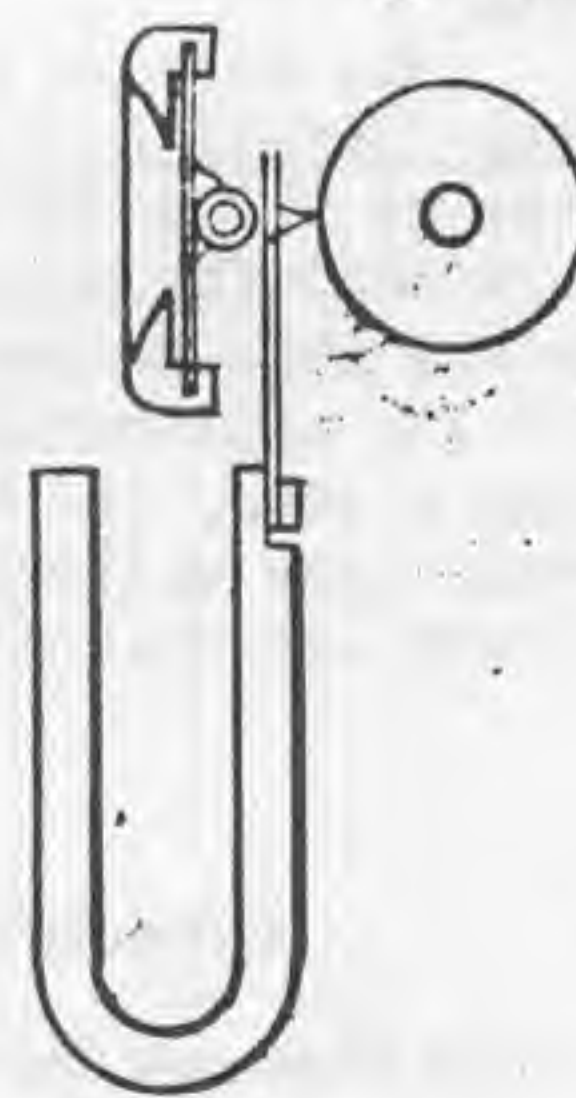


Fig. 14.

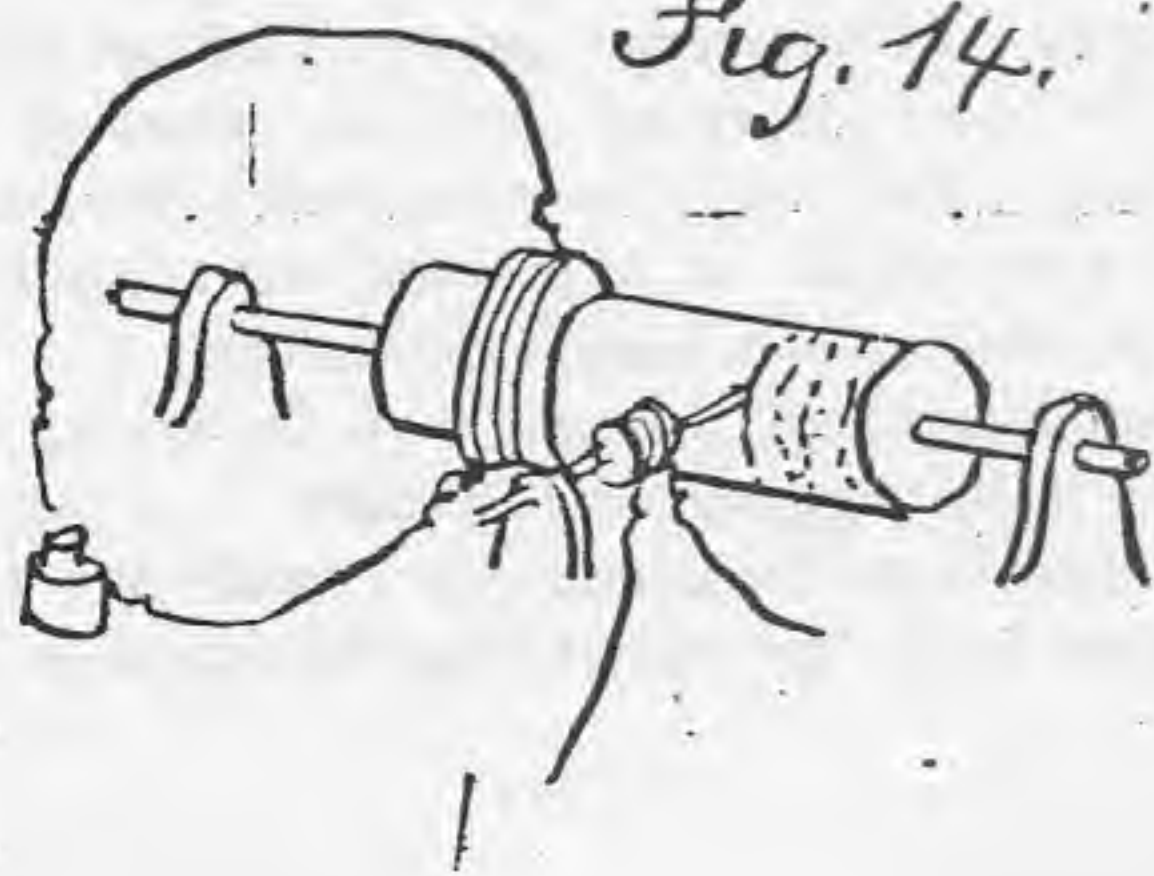


Fig. 15.



thin material, with a very elastic thin spring, such as the hair-spring of a watch, with a very fine point; by using a very delicate reproducing diaphragm and spring but little pressure is necessary against the indented material; hence, the point will not destroy the finer spaces between the indentations like the rigid system for recording.

It may be arranged so that one single spring can be used, both for indenting and reproducing, double diaphragms on one mouthpiece being arranged with a double lever to connect the spring with one or the other, at pleasure. I find that the smaller the diaphragm the better is the articulation; however, the amplitude is insufficient to give very prominent records, hence I use a moderately-sized diaphragm, dampening it on one or both sides as in Figure 1; *e* is the spring having an indenting point *n*; the spring is fastened to the upright arm, *G*; *d* is a rubber tube about one-fourth of an inch in length, connecting the spring with the diaphragm, *c*. It is fastened permanently.

A and *B* are also pieces of rubber tube placed on each side of the diaphragm and serve to dampen the diaphragm and prevent squeaking noises and improve the articulation by causing the diaphragm to return immediately to its normal position after each vibration—stiff springs, felting, water, mercury, air valve, magnetism, are among the means which may be employed for dampening the diaphragm. Even a rubber strip stretched tightly across the diaphragm on both sides may be used; a fiddle string may be also used on both sides provided with tightening screws to give it great tension that the diaphragm may be brought quickly to its normal position. It is not absolutely essential that a diaphragm for taking up the sound vibrations should be used, as strips as in Figs. 2, 3, and 4 and 5, may be used; in fact, thin sheets of metal corrugated or having their edges turned over may be used in innumerable shapes; neither is it absolutely essential in recording or reproducing that the diaphragm should be in actual contact or be connected in any way to the spring *e*.

A small disc *A*, of mica or other stiff and light material is secured to the spring *e*, Figs. 6 and 7, which disc is immediately opposite the diaphragm *B* (Fig. 7), but not touching the air waves serving to give the requisite motion.

The disc may be iron and the diaphragm, or vice versa, polarized by a permanent magnet so that the motions are given to the spring through the medium of magnetic attraction and air as in Fig. 6.

The speaking and hearing diaphragm may be connected to the spring in various ways, such as a tightly-stretched thread, or telephonically by causing the spring which should be of steel magnetized, or of iron or capped with a disc of iron to be opposite a magneto telephone; its motion will give rise to induction currents in the magneto generator and these may be used in another telephone, as in Fig. 8. When the carbon telephone is used, the spring is connected by a piece of rubber tubing to the two platina discs between which is the carbon all placed in a circuit containing a battery and receiver, as in Fig. 9. Of course, the line may be of any required length with complete apparatus at each end, the phonograph merely replacing the person talking.

When it is desired to record speech from a distance, I arrange it as in Fig. 10; an electro-magnet in the line serves to give motion to the indenting spring directly or from a diaphragm.

When it is desired to collect speech several feet from the instrument, I arrange the diaphragm as in Figs. 11 and 12, a large chamber *D*, Fig. 11, being used to collect the sound; this it does with great power; several of them may be connected together; another plan is to use several chambers in different parts of the room and connecting by tubes to the recording diaphragm; still another plan is to connect several of my carbon telephones, Fig. 12, with the induction coils and batteries with these collectors and convey wires from each coil to a common magnet working the indenting point.

Another arrangement is to use but one coil and place it secondary in connection with the magnet working the indenting point and all the carbon transmitters in one primary circuit of the coil with one battery. Many kinds of material may be used for diaphragm, such as mica, glass, porcelain, cork, rubber (soft and vulcanized), aluminum and other metals, parchment made impervious to moisture by a varnish, celluloid, gutta-percha, sulphur, isinglass, gelatin paper cloth stiffened by varnishes and other materials, woods of various kinds, ivory, balato

bone.

The material for recording upon may be various metallic foils or sheets, such as tin-foils of various compositions, iron, copper, brass, lead, tin, cadmium, zinc; also, paper and various other absorbent materials may be used and coated with paraffine and other hard hydrocarbons, waxes, gums, lacs, and these may be used to record on directly, or they may have a metallic surface; for instance, paper may be made to pass through a bath of hot paraffine, thence between scrapers; immediately after passing the scrapers thin metallic foil is placed on it from a continuous roll and again passed through rollers or scrapers, thus giving a beautiful surface and preventing the material from clogging the indenting point. The paper may be coated with gutta-percha or substances which become soft by heat, then in the act of indenting, it may be rendered plastic by heat, either by hot air or a lamp under the cylinder or plate. If thin iron-foil is employed, the indentation may be made in the usual way, but a novel plan may be adopted for reproducing the undulations of the diaphragm as illustrated in Fig. 13, in which the spring-arm of the reproducing point connected to the diaphragm is highly magnetized, or the iron-foil may be magnetized, as in Fig. 14; then when an indentation passes the point the attraction will be less than when no indentation passes; this will give good articulation, free from the scraping noise of the point on the foil, for in this case it does not touch the foil, but is worked by magnetic attraction.

If very thin foil is used with wide grooves in the cylinder, the indenting point may be dispensed with altogether and the indenting made directly by the force of the air-waves as in Fig. 15.

A is a funnel, ending with a very fine hole at the end of the funnel, almost in contact with the cylinder containing the foil. The force of the air-waves serves to force the foil inward between the edges of the grooves and thus record each vibration; these are reproduced by the disturbance of the air at the small end of the tube. A diaphragm closes the large end of *A*, thus creating a suction to raise the spaces between; the point may be even rounded and be in contact with the foil and produce the same effect.

The sheet to be recorded upon may be prepared with gelatine and bichromate of potash, and the diaphragm control a source of light, and thus record the vibrations, or the diaphragm may control a self-feeding pen, which deposits a fluid in more or less quantity, according to the amplitude of the diaphragm, and this fluid may combine with a material on the paper to make an insoluble compound, whereas the parts not touched with it may be washed away. Duplicate copies may be made with foils by using several together. The indenting point indents all at the same time.

The apparatus I propose to use for dictating letters is shown in Figs. 16, 17, 18, 19, 20.

X, Figs. 16 and 19, is a plate revolved horizontally by a train of gear as shown in Fig. 21; this plate has two volute spirals cut from the center outward; the inner spiral 11, Fig. 16, is used for the purpose of carrying the arm *A* outward; this arm has upon its extremity the diaphragm and guide or carrying arm *n*; the other spiral 12 is used to lay the foil or material to be indented upon; the point worked by the diaphragm is immediately over the grooves.

C is a frame hinged to *X*, and is used to secure the material to the plate *X*.

This frame is provided with 4 holes, 1, 2, 3 and 4, which, when closed on *X*, fit exactly over four pins 1, 2, 3 and 4, on *X*.

These pins are used to register the foil which is previously indented to go over the pins; the holes so punched in the record sheet I propose to eyelet. The sheet prepared for use is shown in Fig. 17. *B* is thick paper with a large hole in it equal to the size of the grooves in *X*; stretched over the frame work of paper is foil *Q*, with a small hole in the center. *A*¹, *A*², *A*³, *A*⁴, are holes punched to insure registration on the pins 1, 2, 3, 4 of *X*. It is not essential that the plate *X* should be square, it may be octagon or round; the spiral 11 may be dispensed with and cut underneath the plate, and the whole plate, two inches from the center, used for recording.

Even a separate plate on the same shaft may be used, this having the spirals for guiding the arm upon it, as in Fig. 18. A double spiral may be cut, one within the other, from near the center to the

6. circumference of X , one being used to move the arm, the other to record in.

Even spirals may be dispensed with at 12, the guiding spiral alone being used, the foil being placed on a polished surface of glass, steel, or even a yielding material; the guiding spiral may be dispensed with and a worm used, connected to the driving gear, for giving a slow outward motion to the arm.

In Fig. 22 is shown a method of recording and reproducing the sounds on the principle of a siren; A is a diaphragm which makes great amplitude; the grooves are so narrow and the point upon the diaphragm so sharp that the indentations are punched clear through the material. C is a cylinder, hollow, with a funnel-shaped face. B is an air tube connected to a source of compressed air or steam; it ends with a very small point immediately opposite the perforations; every time a perforation passes the hole it allows a puff of air to pass within C , and thus a sound is given. A flap may be used around the point of B to prevent leakage.

In Fig. 23 is shown a method of obtaining the advantage of leverage to indent a hard material. In Fig. 24 is shown the method of recording and reproducing by a point direct upon the diaphragm. Fig. 25 shows another arrangement to obtain the advantages of leverage. Fig. 26 shows a method whereby several persons may speak and have it recorded simultaneously.

Fig. 27 shows another arrangement whereby several persons may speak simultaneously, but their record will be in separate spirals, the cylinders being provided with double thread or spirals.

Figs. 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38 and 39 show different indenting and reproducing points.

Fig. 39 shows a cylinder which has upon it iron-foil, indented by a separate mouthpiece. A is a permanent magnet close to the indentations; around the magnet is a coil of wire. B is a polarized receiving instrument. The rotation of N causes the indentations to throw inductive currents into B , and thus reproduce the speaking or other sounds; although the point of A does not touch N , the approach and recession of the iron causes the currents to be set up.

Fig. 40 shows both a recorded A , and a reproducer B . A acts direct, while the lever of B cannot of itself indent the foil, yet falls into the indentations made by A .

Fig. 41 shows a plate with spirals cut on each side with double reproducers, 1 and 2. This will be useful in toys, the sentence or sound being indented permanently on each side of the plate and the arms 1 and 2 being thrown in and out automatically.

Fig. 42 shows a reproducing apparatus for toys, etc., using a continuous indented band.

Fig. 43 shows a long strip or roll like that of a Morse register. A is a roll of the material, D the drum, B the reel upon which the material is wound, C , a roller which keeps the material smoothly on B .

A is rotated by friction and a belt from D .

Fig. 44 shows a reciprocating lever and a continuous roll of material for recording and reproducing.

This system I am now engaged in perfecting.

Fig. 45 shows an indenting and reproducing apparatus carried back and forward automatically by a double thread, one right hand on the front and left hand on the back of the machine.

Fig. 46 shows an automatic machine suitable for advertising purposes; the arm F is carried forward by the screw G , in going forward it lifts up A , until A drops back, then the spiral spring, c , causes B to run over A , back to its starting point again.

D runs upon the smooth shaft, keeping F and its devices at a proper distance from the cylinder.

Fig. 47 shows a peculiar mouth-piece.

Figs. 48, 49, 50, 51 are mouth-pieces; the sharp edged holes are for the purpose of reinforcing the hissing consonants.

Fig. 52 shows a mouth-piece with the orifice of soft rubber and fitting in the mouth to the lips.

Fig. 53 shows the machine which I make for experimental illustration of the invention.

Fig. 54 shows a continuous roll of material with holes punched in each edge fitting over pins upon the drum to insure accurate registra-

tion of the ribbon.

Fig. 55 shows a speaking box, where the whole head of the person speaking is confined.

Fig. 56 shows a stretched sheet for insuring the reproduction and recording of high notes.

Fig. 57 shows a method of preparing bands of material already indented with the proper indentations for reproducing any kind of sounds, one roller having an original made by coating tin foil with copper and then steel, or making a plaster of paris mould from an original, then plating or casting from it and plating with steel or using soft iron and indenting, then placing it around a cylinder, backing it up with copper and case-hardening or carbonizing it so as to make it hard.

Fig. 58 shows a plan of using a wheel so prepared to knurl the indentations in by rotating A against a wheel B of soft material.

Fig. 59 shows a drum with sides and provided with pins for registering the sheet, as shown in Fig. 60.

Fig. 61 is a toy apparatus; X , a clock-work rotating the cylinder continuously; an arm carrying the reproducing diaphragm is reciprocated by a double-threaded screw right and left on the shaft.

Fig. 62 shows almost the same thing; the double thread being on the drum.

Fig. 63 shows a pull strip upon which the indentations are, pulling the strip downward, winds up a rubber elastic; when the strip is let go of the worm and fan regulates the power of the elastic.

Fig. 64 is similar to 62. Fig. 65 is a cylinder and key board, around the cylinder opposite the keys are the necessary indentations to form a letter of the alphabet or a tone or note of the scale.

There are 26 keys for the alphabet, and for music several octaves.

The cylinder continuously rotates; the depression of any key causes the production of a musical note, or if for alphabets, the letter of the alphabet; it is very useful in the last instance to learn children the names of the letters.

Fig. 66 shows double indenting points and double thread or grooves on the cylinder,

Fig. 67 shows a plate for recording upon, with plate underneath for guiding the speaking tube.

Figs. 68 and 69 show a method of recording the movements of the lips and reproducing the same upon the same material as the talking is recorded.

Fig. 70 shows a raised screw on cylinder with a recording point like a W .

Fig. 71 shows a method of obtaining amplified records from the indented sheet. M is the lever, X a lamp-black cylinder; both are rotated slowly.

Fig. 72 shows a method of amplifying the records and photographing the same; n is the cylinder containing the indentations; m a small mirror; G a stand holding an electric or other light which passes through a slot S to the mirrors m , and is reflected back upon the paper T , which, with the cylinder N , is rotated by a shaft P , handles R , and worm at each end.

The paper T is photograph paper. X is the battery for giving the electric light.

Fig. 73 is a plan for amplifying and reindenting.

This amplification is obtained by leverage. B is the cylinder containing the material to be reindenting; it is rotated by a belt and pulley slightly faster than A , the extra movement of the lever B going faster gives longer and deeper indentations before the amplification takes place; the material on A should be stiffened by plating up it.

Fig. 74 shows double diaphragms.

Figs. 75 and 76 show stretched diaphragms.

Fig. 77 a double apparatus for recording and reproducing, the change from one to the other being made quickly by a lever.

Fig. 78 shows a method of recording on smoked glass, for stereopticons.

Fig. 79 a method of recording the sound, and tuning-forks and obtaining their vibrating time, X being a pendulum to give the time.

Fig. 80 shows a bent spring to replace the rubber tube usually employed.

Fig. 81 an indenting spring with three points.

Fig. 16

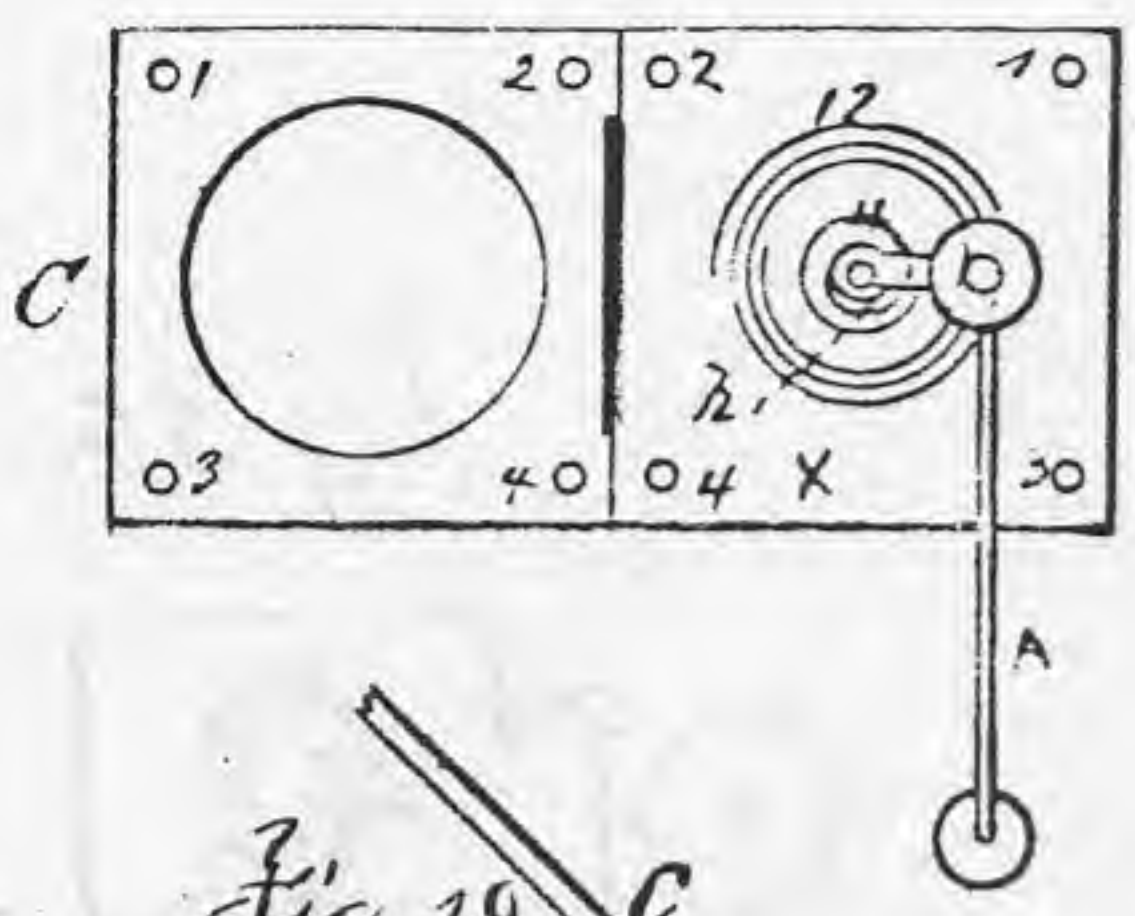


Fig. 17

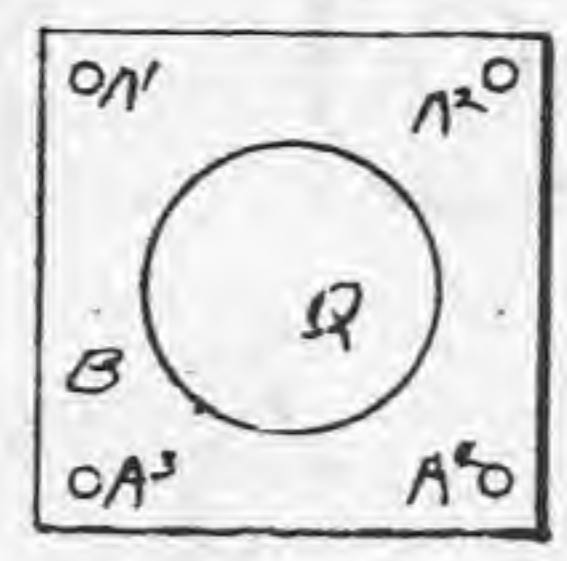


Fig. 18.

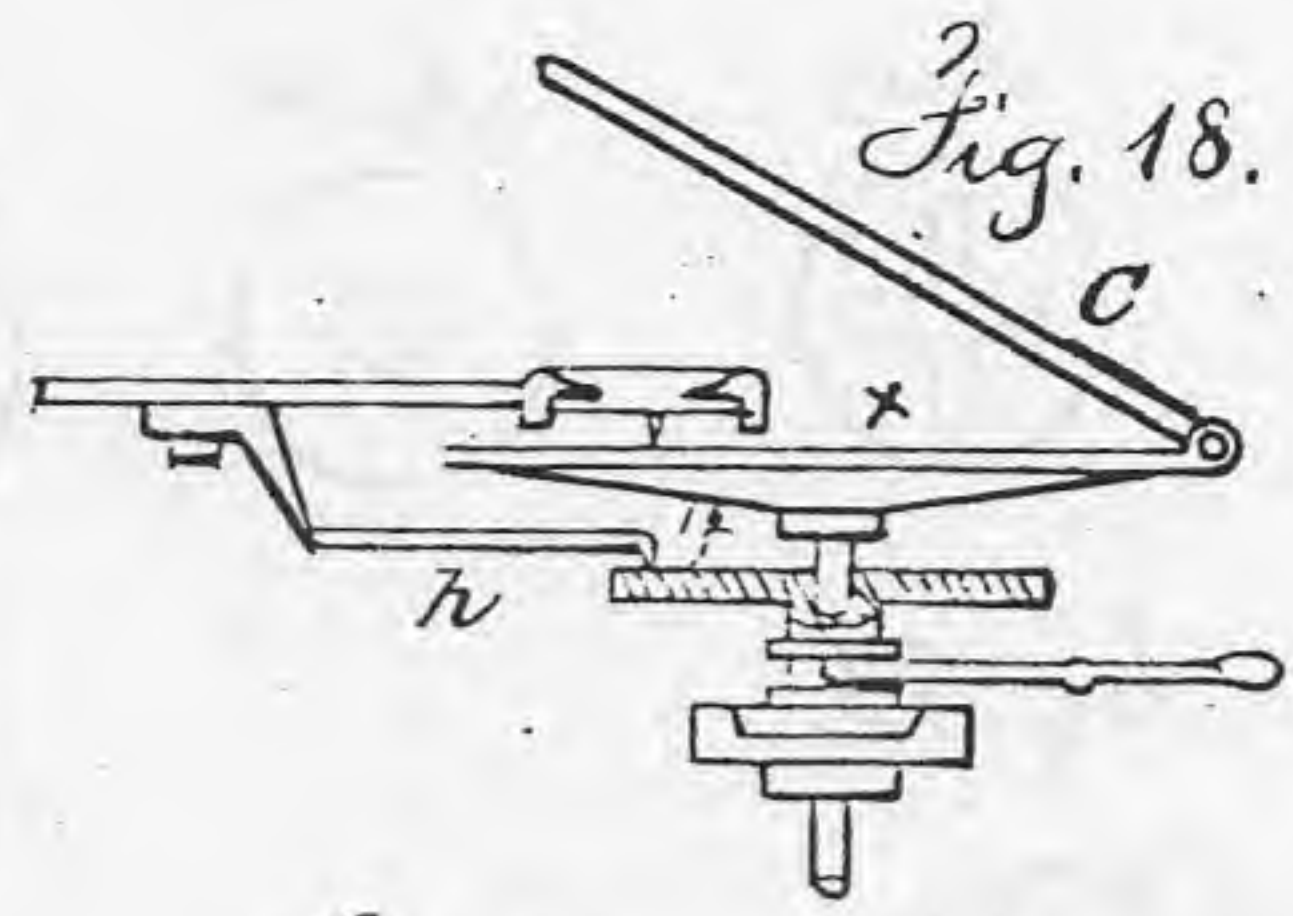


Fig. 20.



Fig. 21.

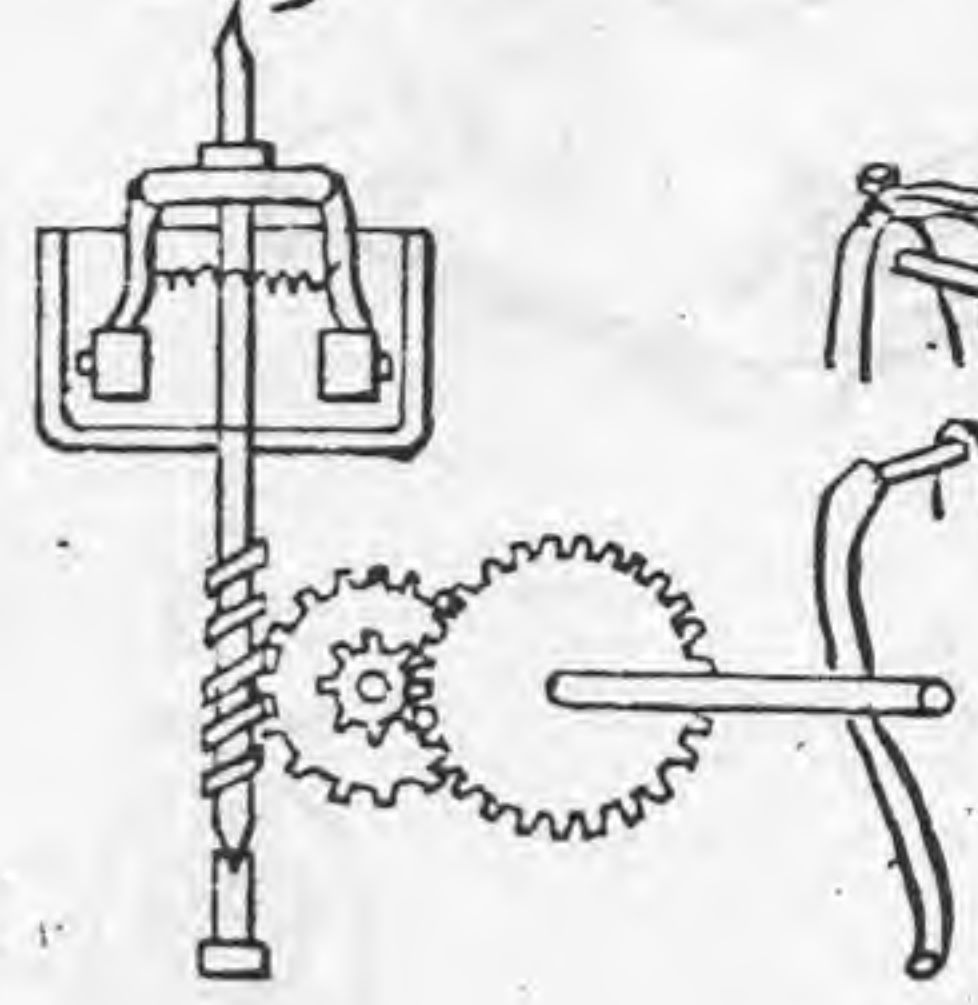


Fig. 22.

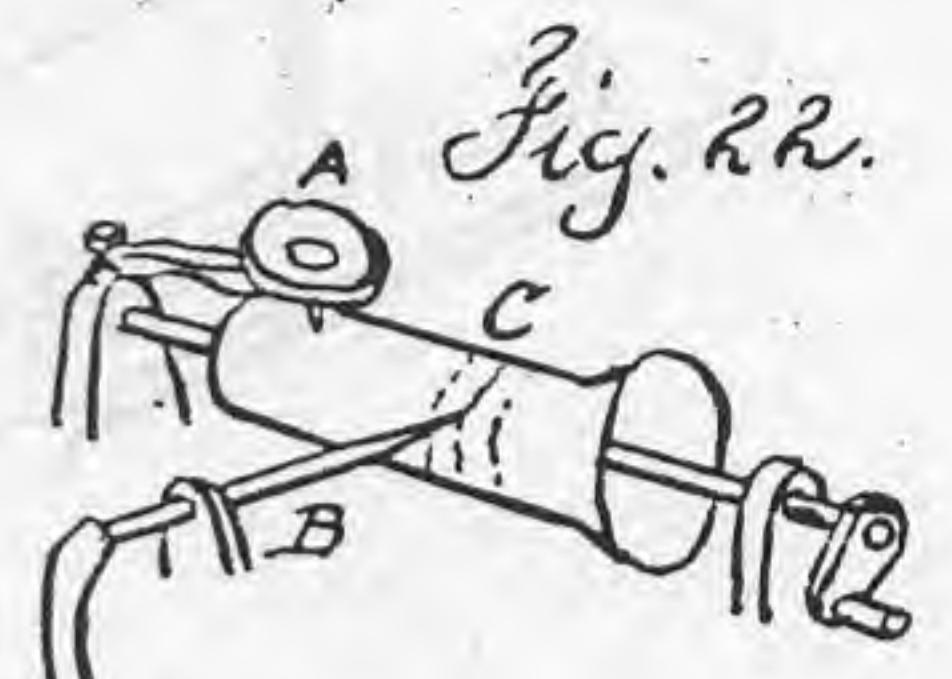


Fig. 23.

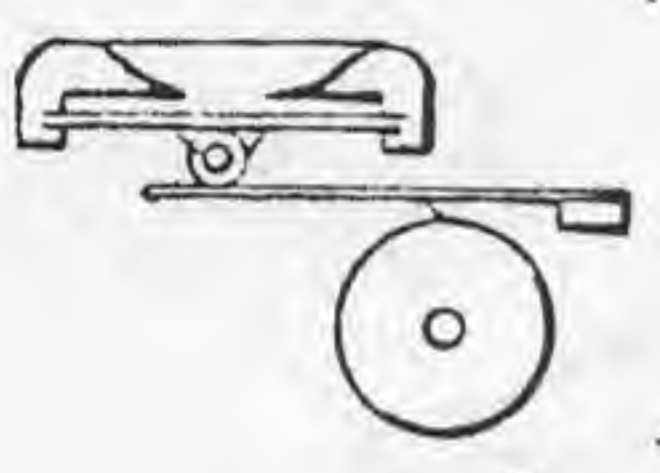


Fig. 24

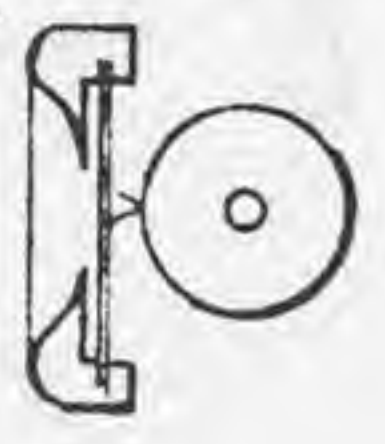


Fig. 25.

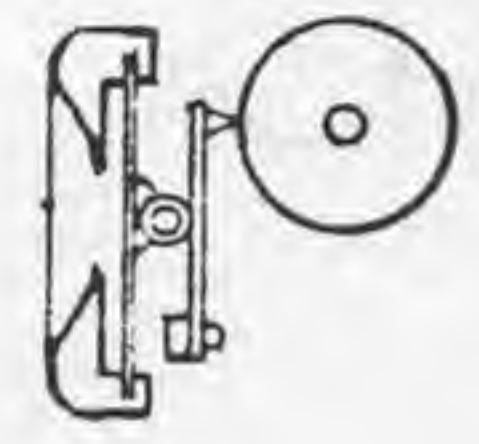


Fig. 26.

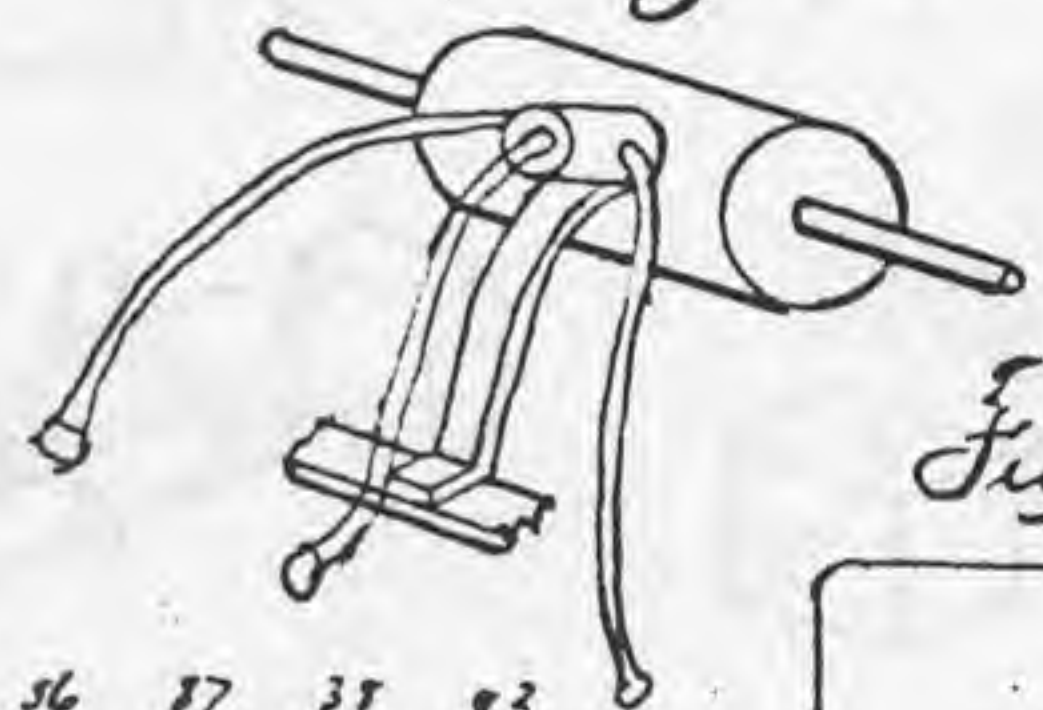


Fig. 27.

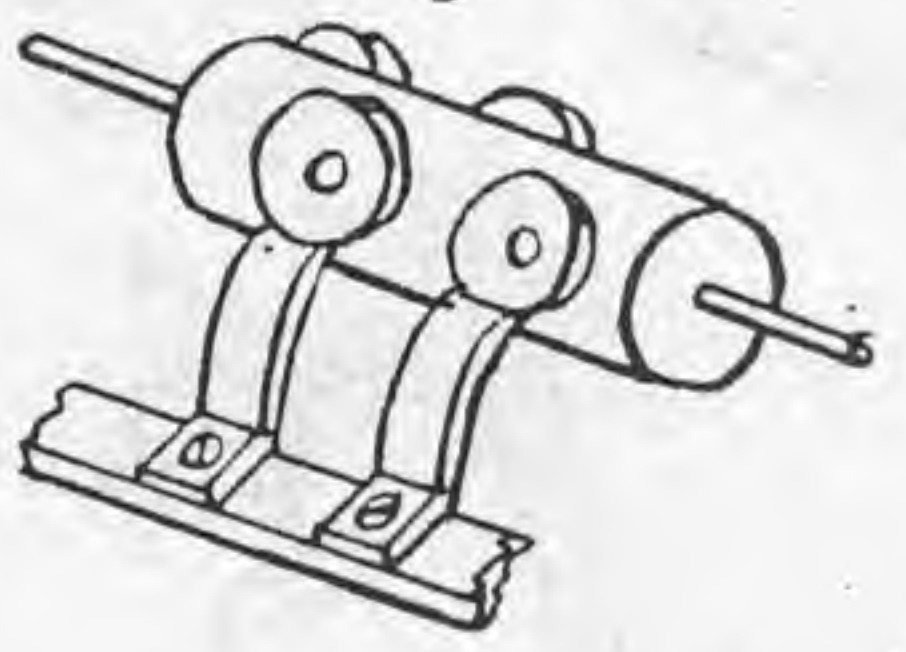


Fig. 29.

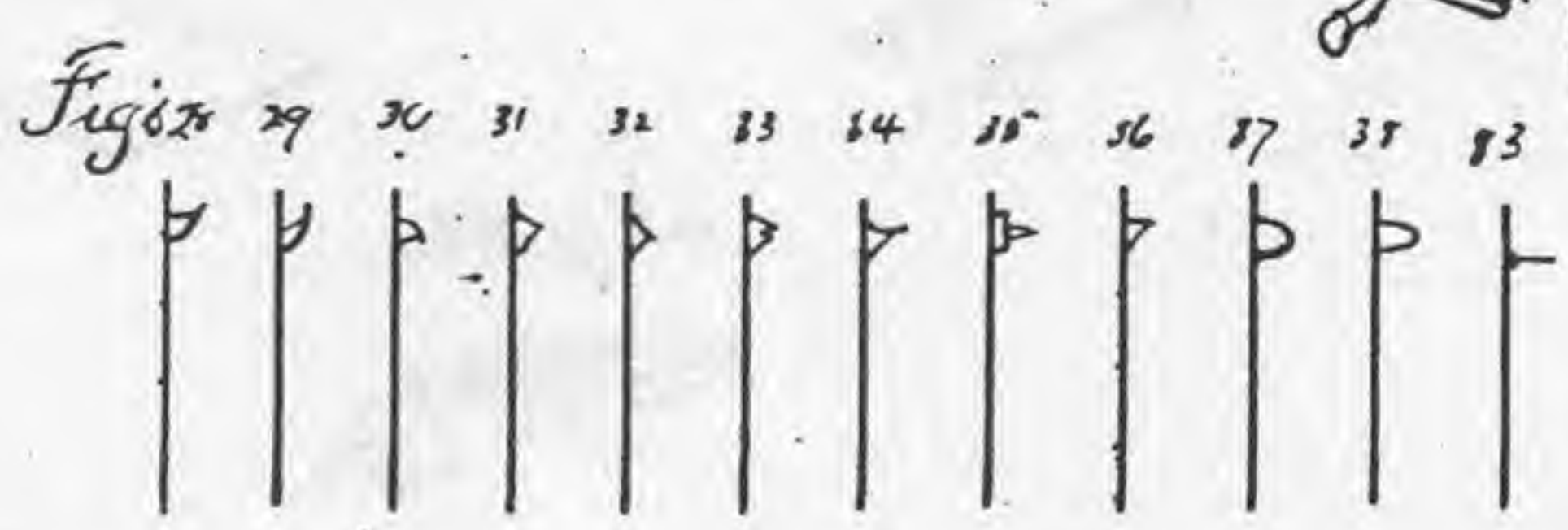
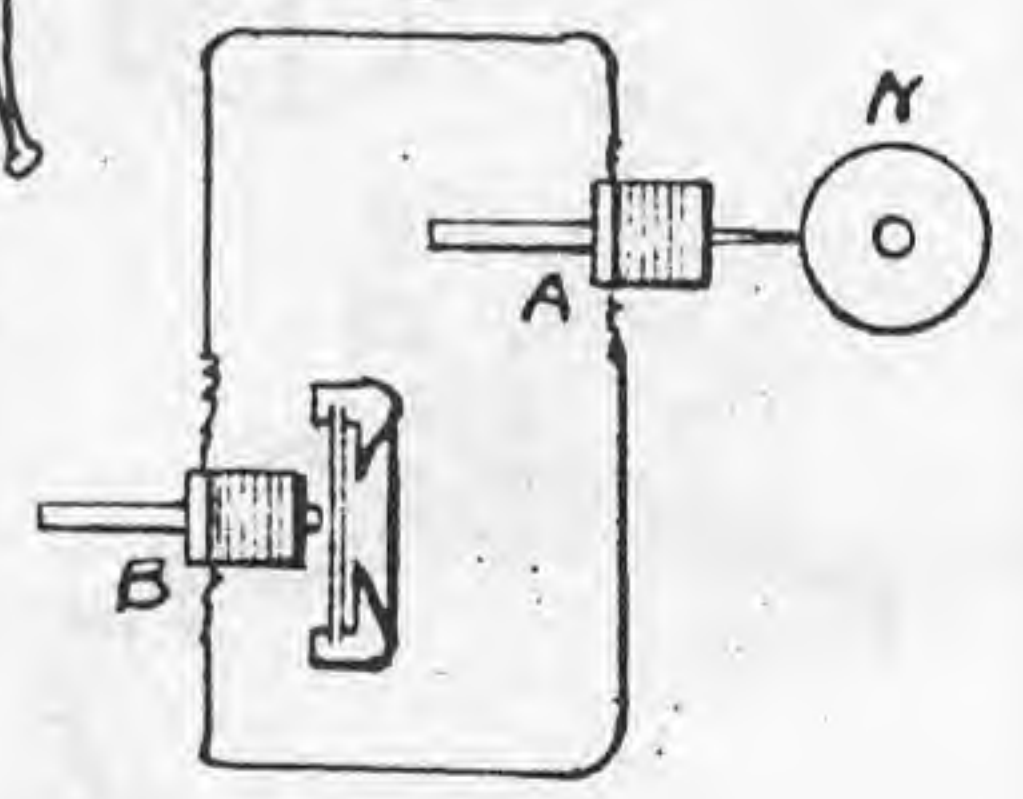


Fig. 40.

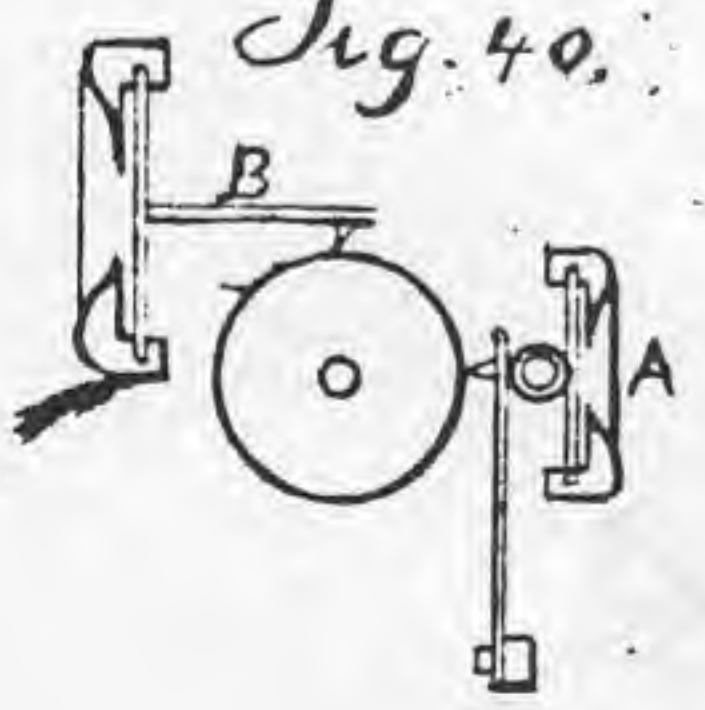


Fig. 41.



Fig. 42.



Fig. 43.

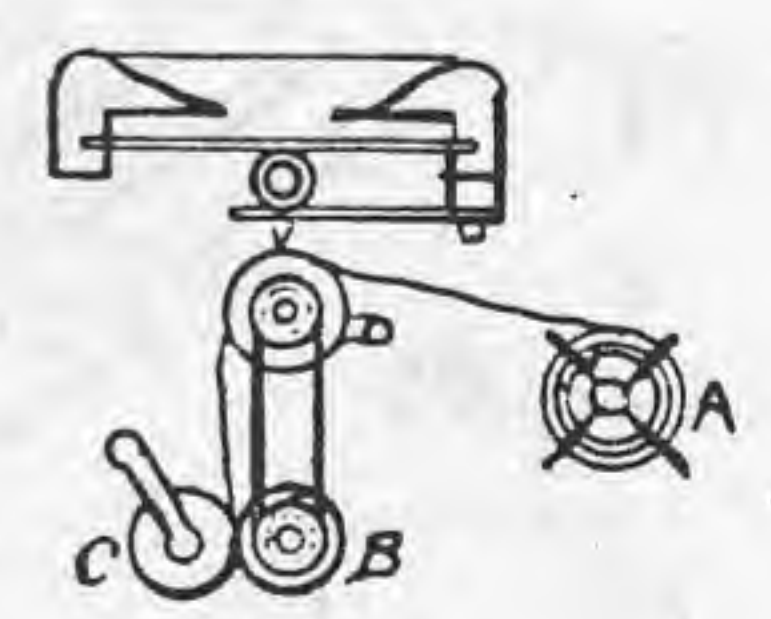


Fig. 40.

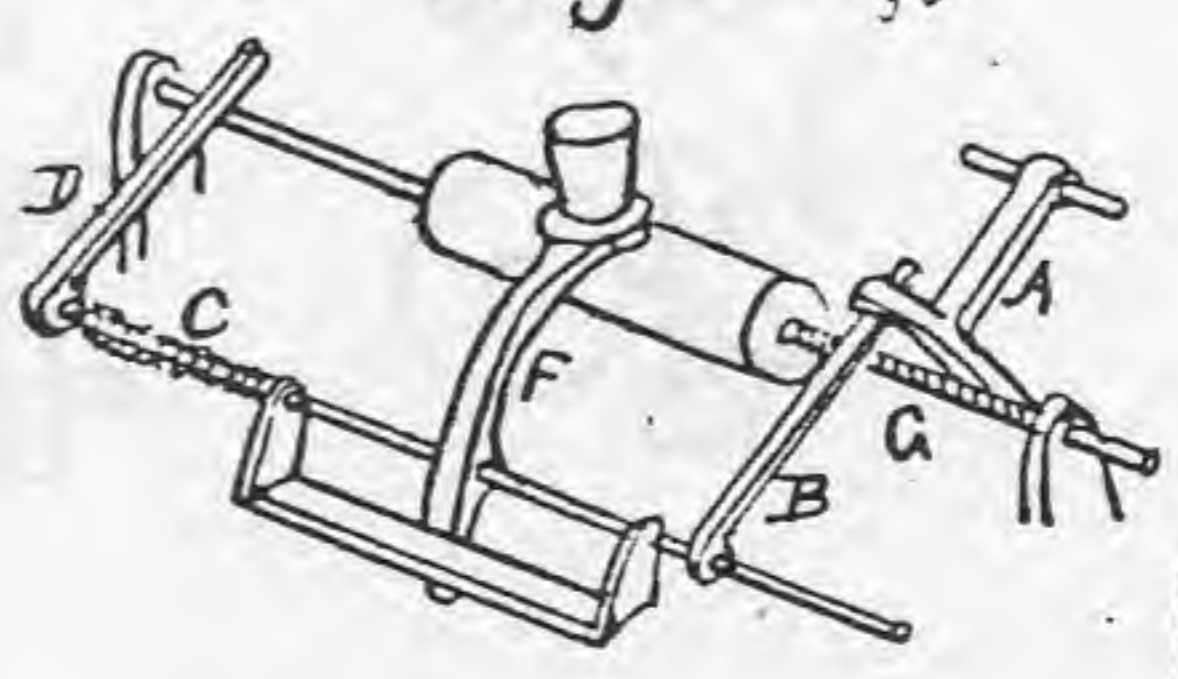


Fig. 47

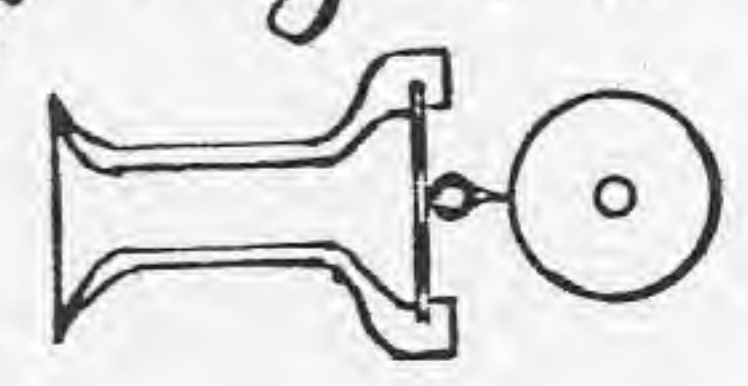
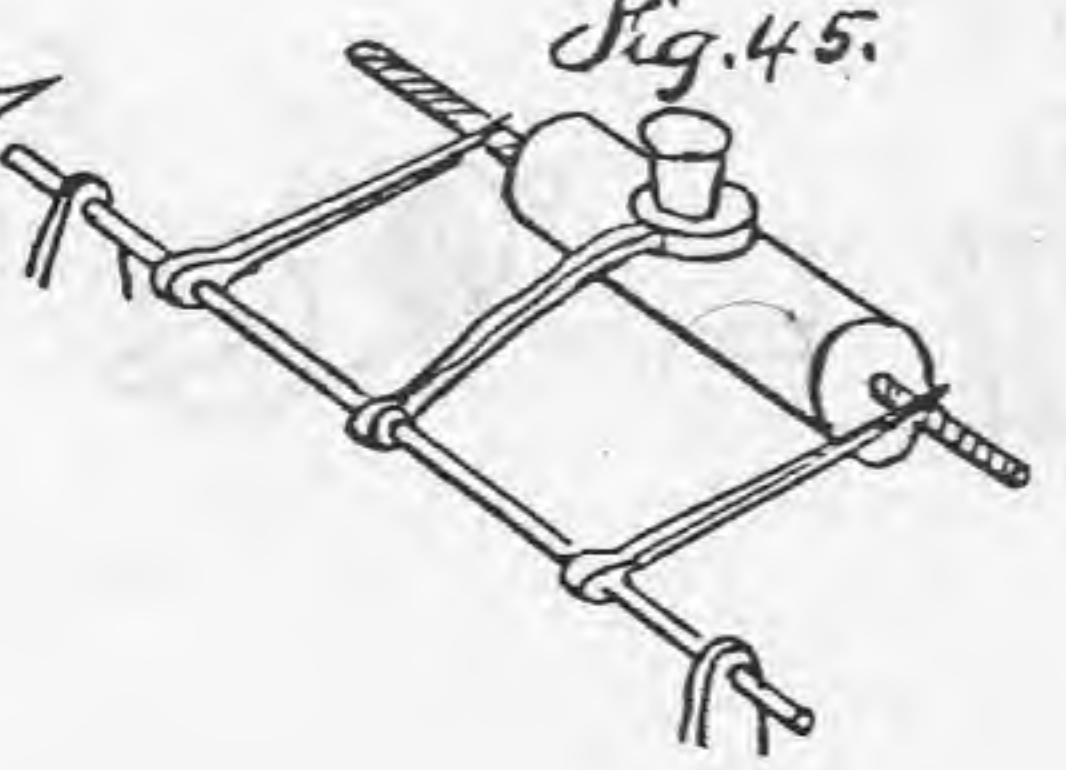


Fig. 44



Fig. 45.



8.

Fig. 48.



Fig. 49.



Fig. 50.

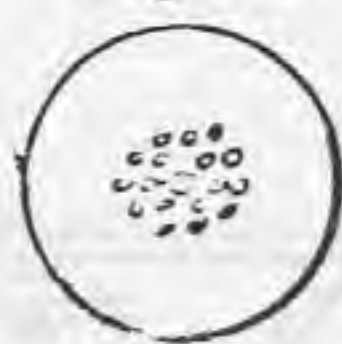


Fig. 51.

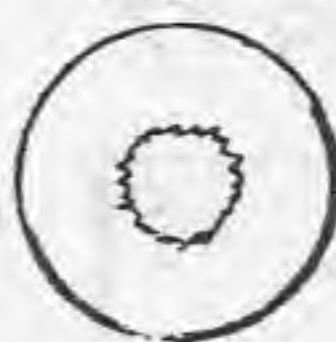


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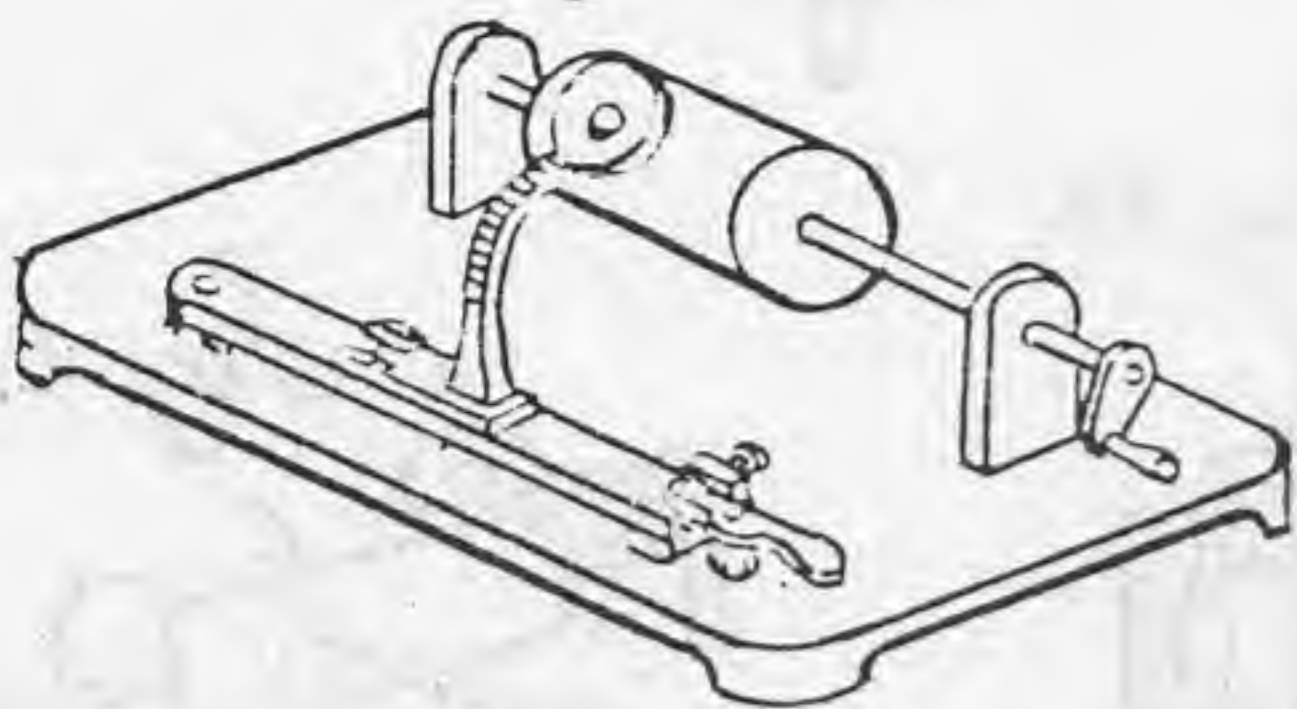


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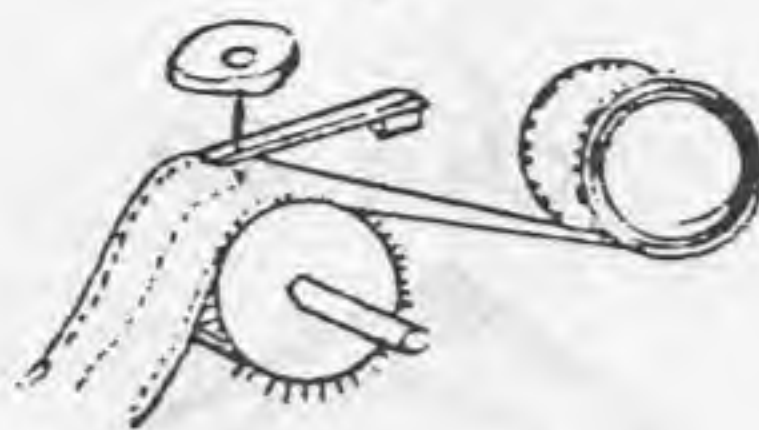


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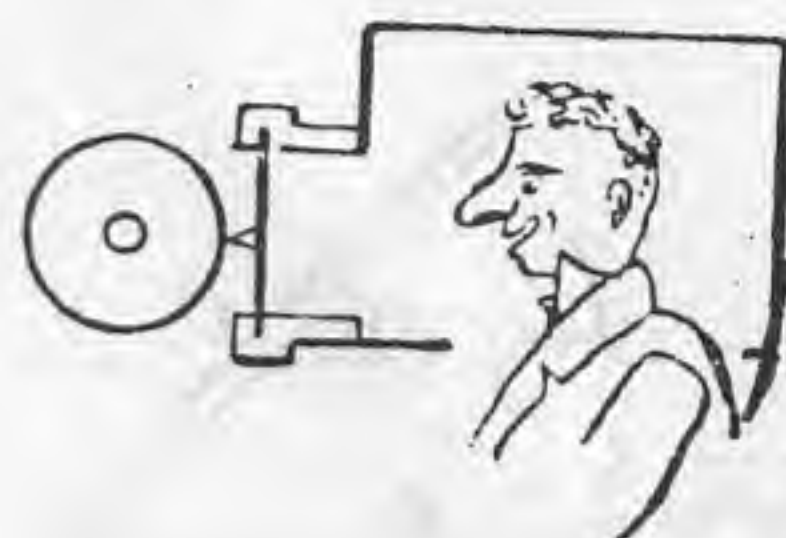


Fig. 56.



Fig. 57.

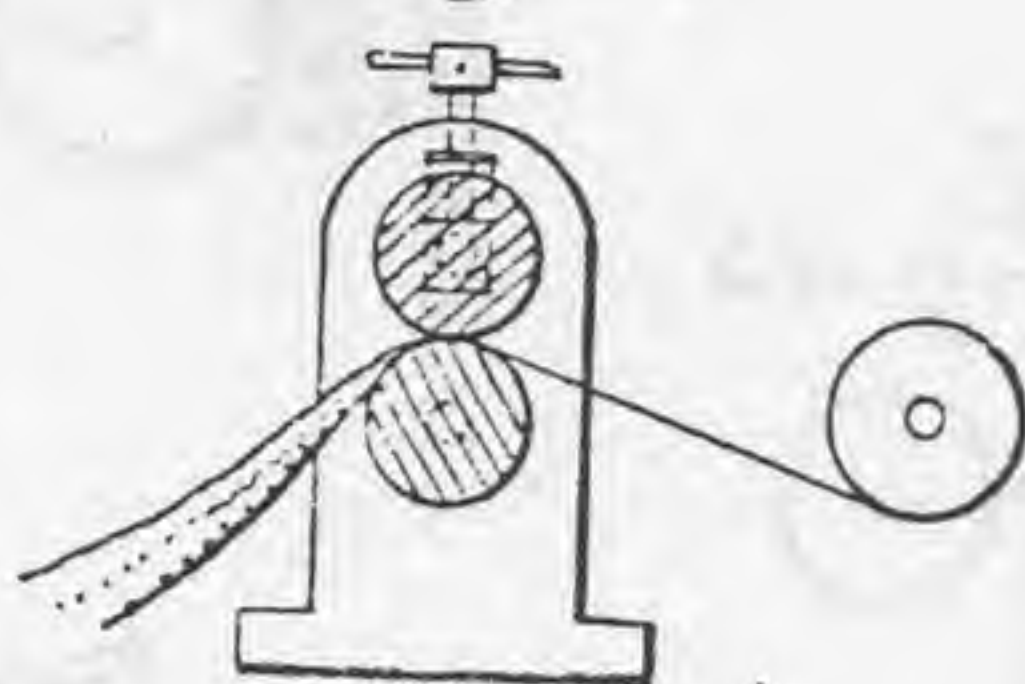


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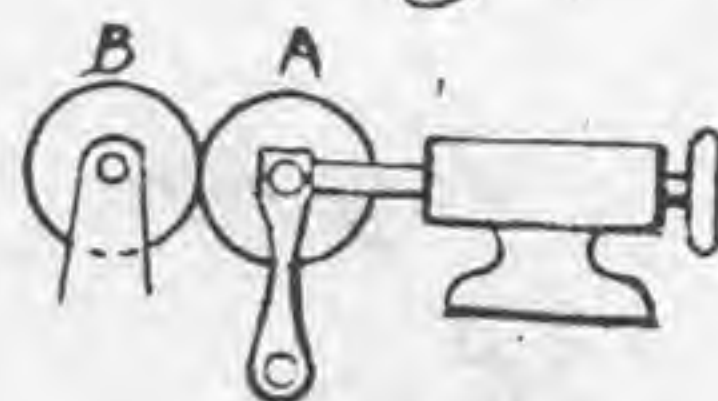


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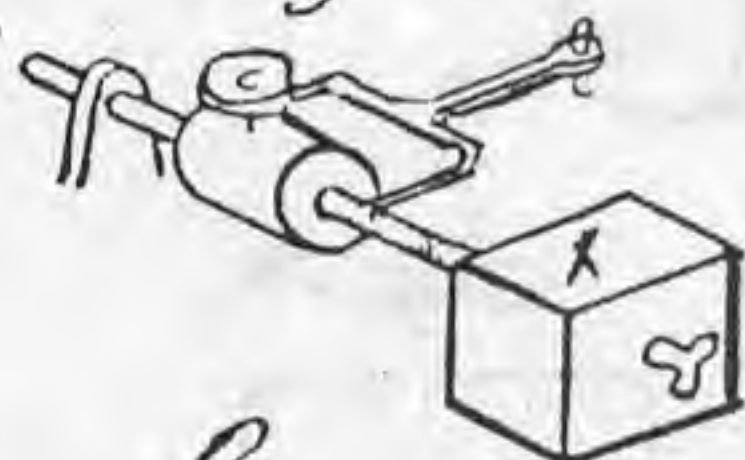


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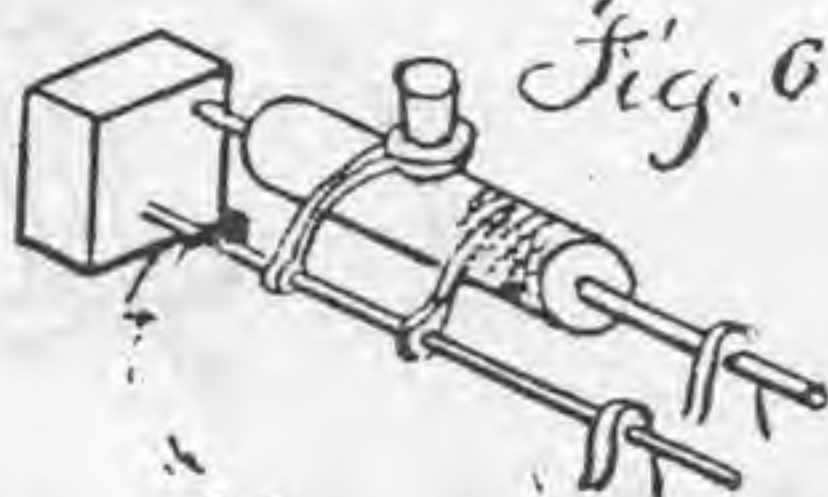


Fig. 59.



Fig. 60.



Fig. 63.

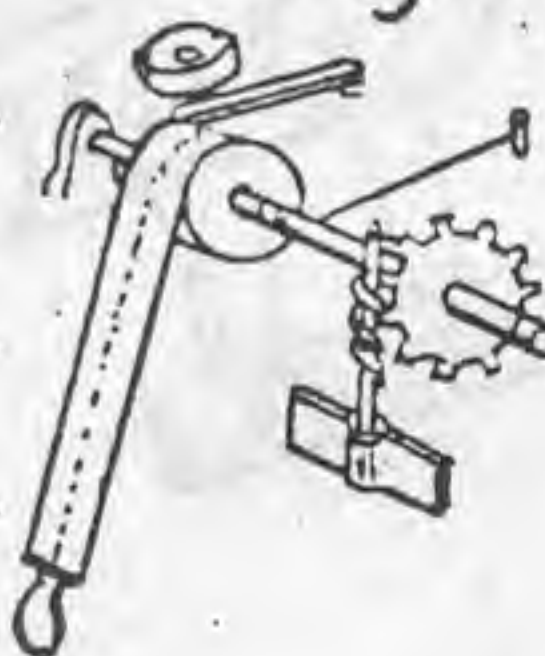


Fig. 64.



Fig. 66.



Fig. 65.

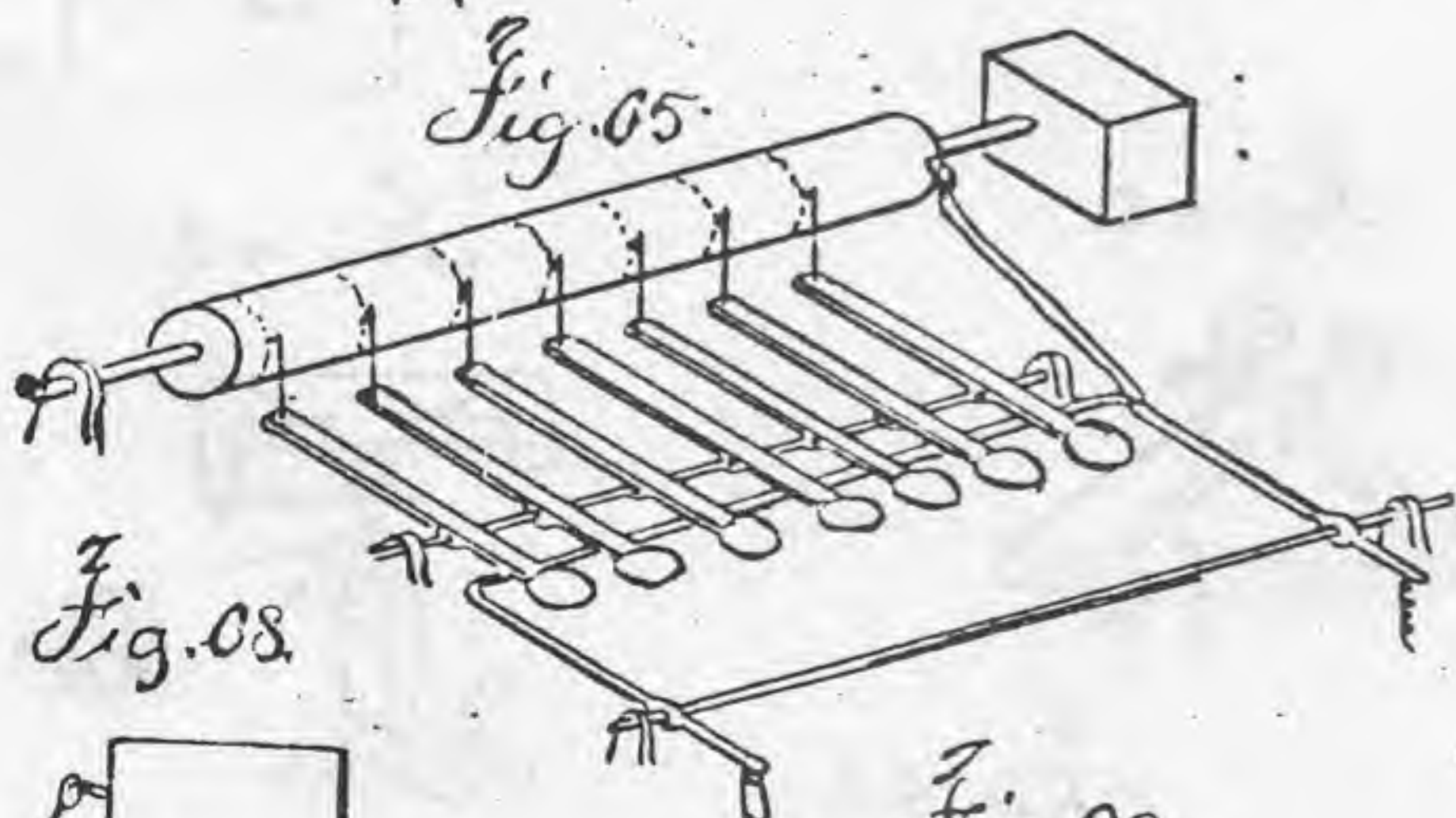


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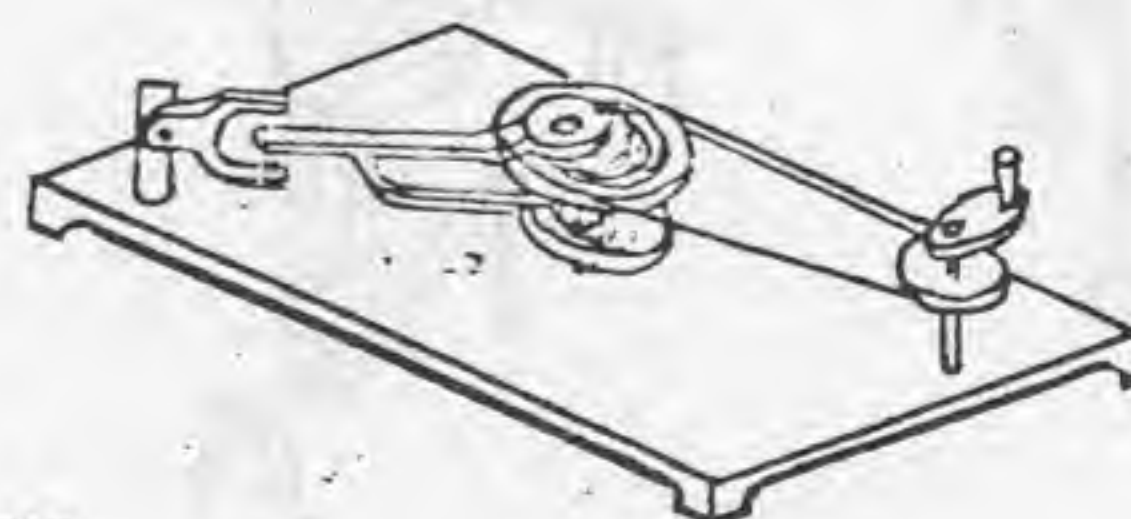


Fig. 68.

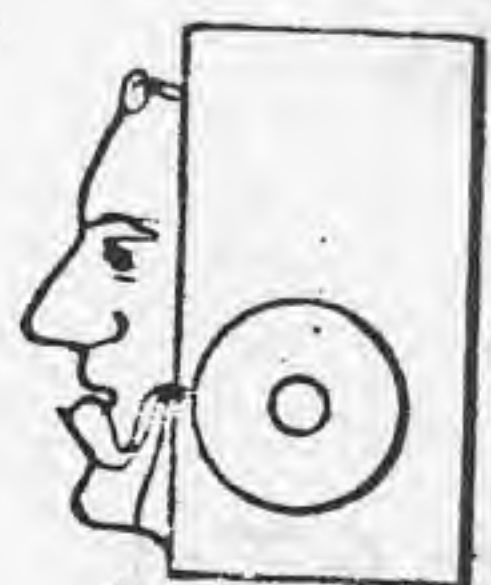


Fig. 69.



Fig. 70.



Fig. 82.



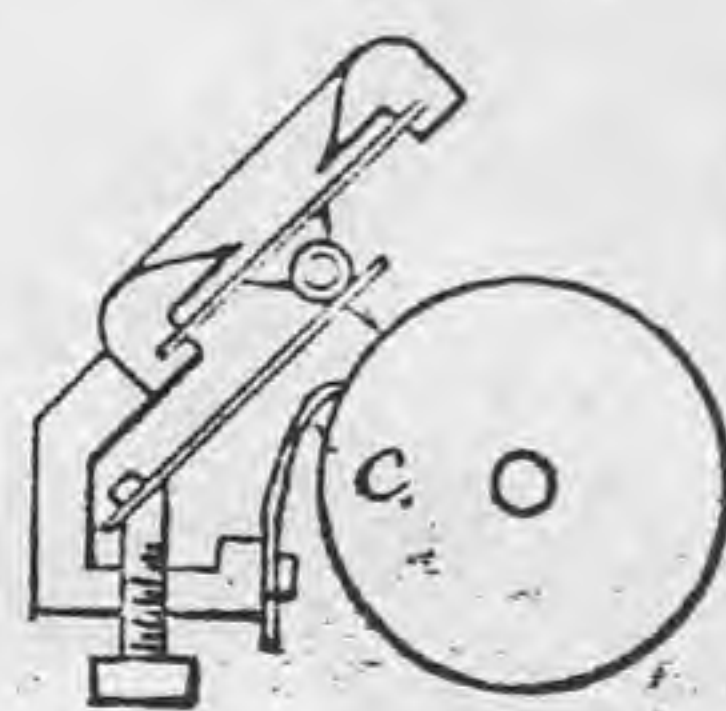
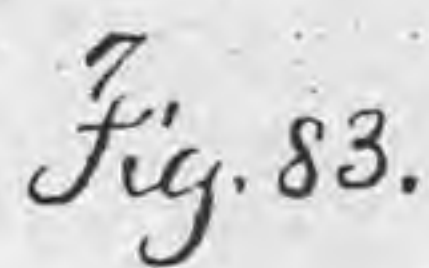
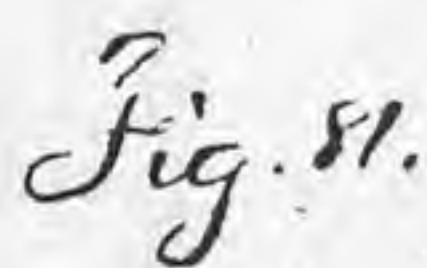
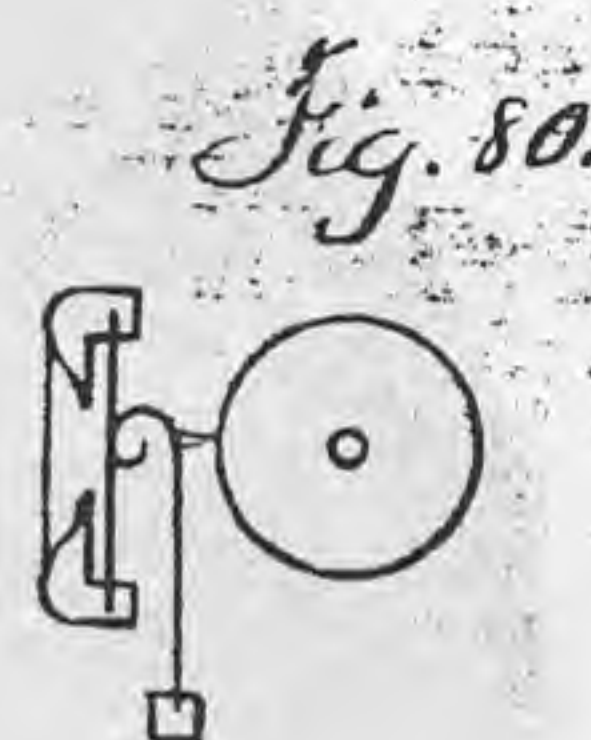
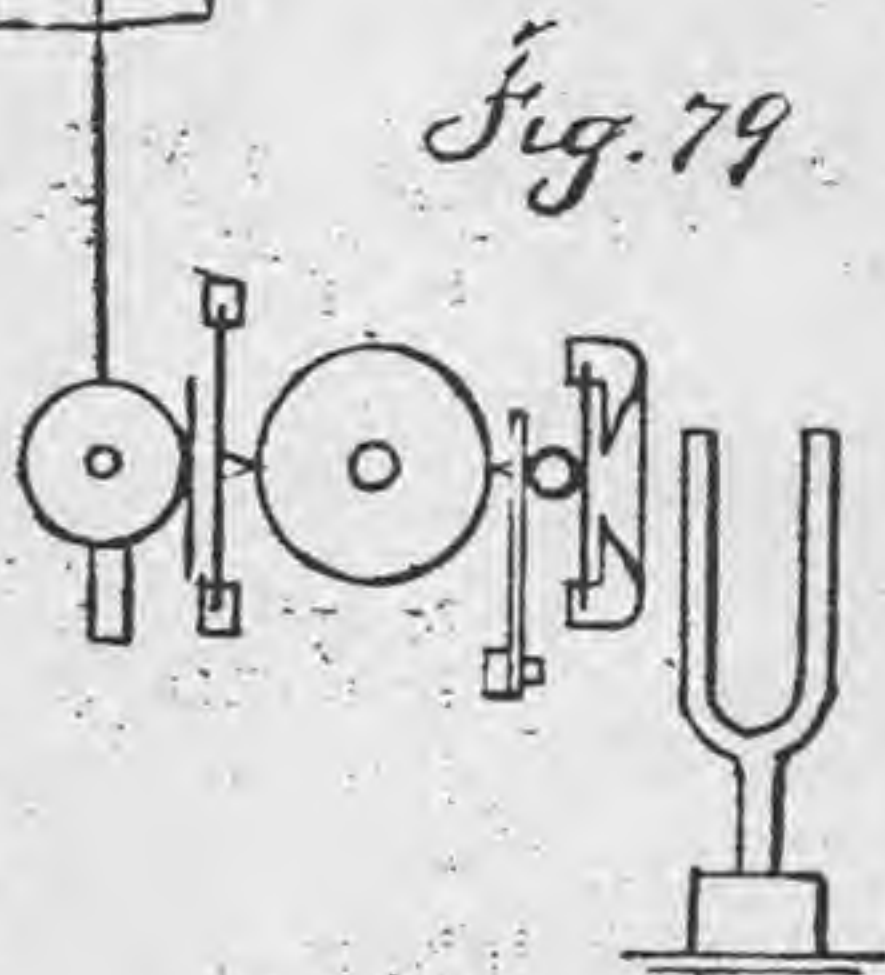
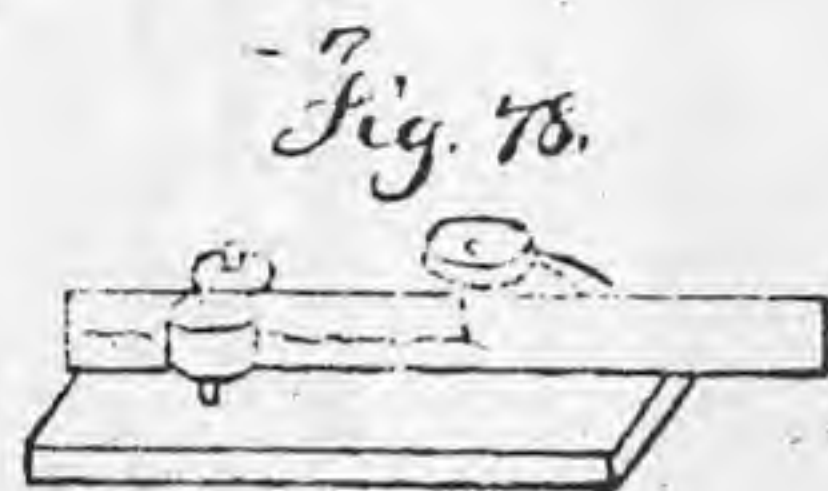
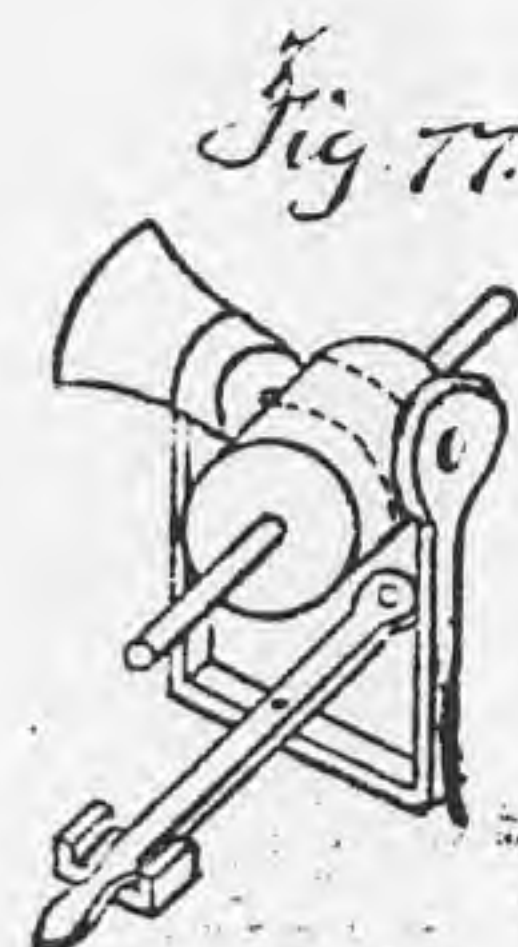
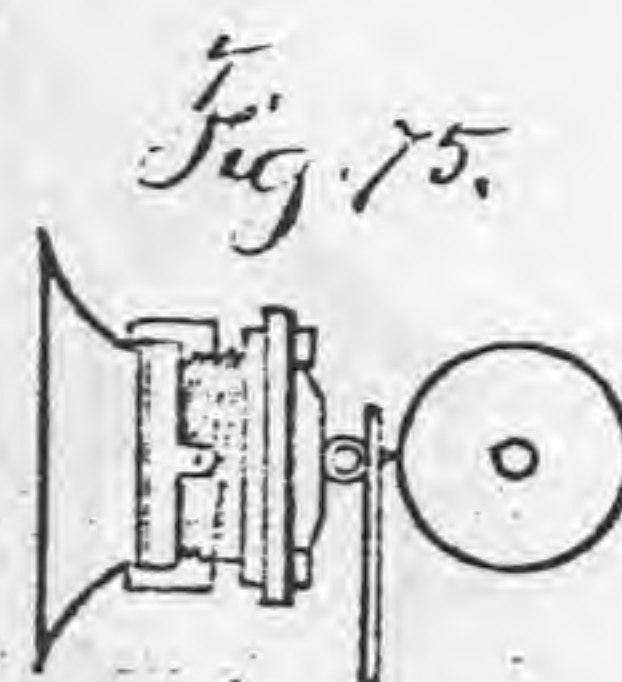
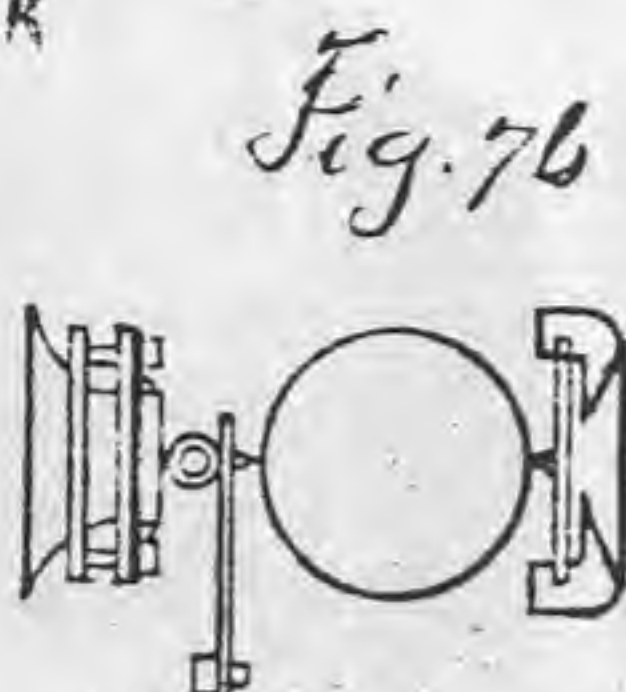
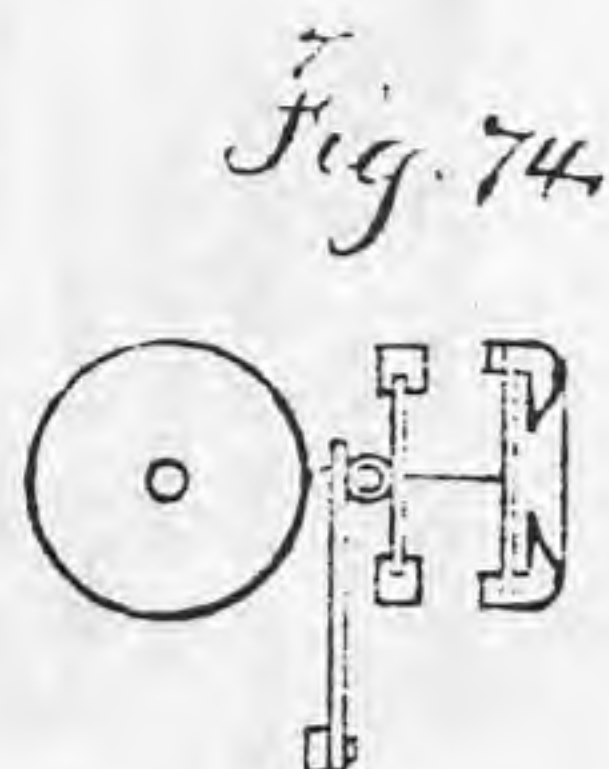
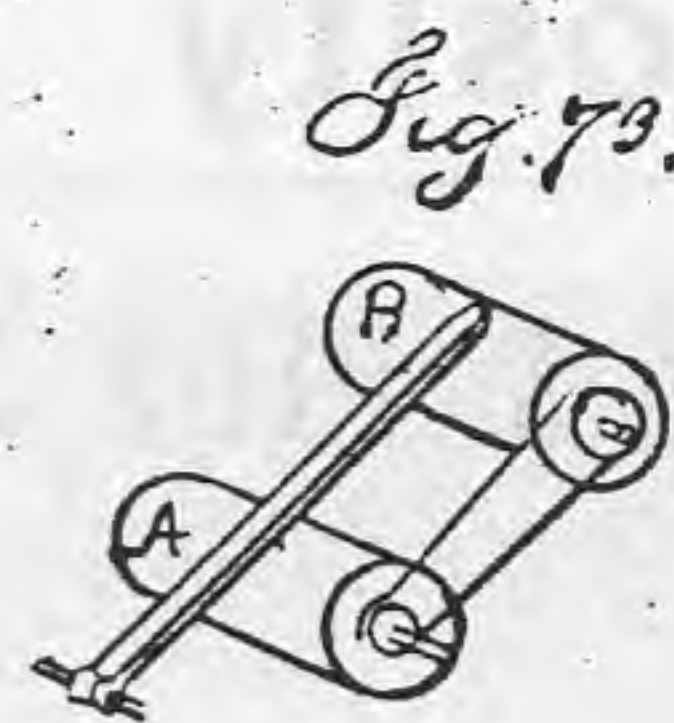
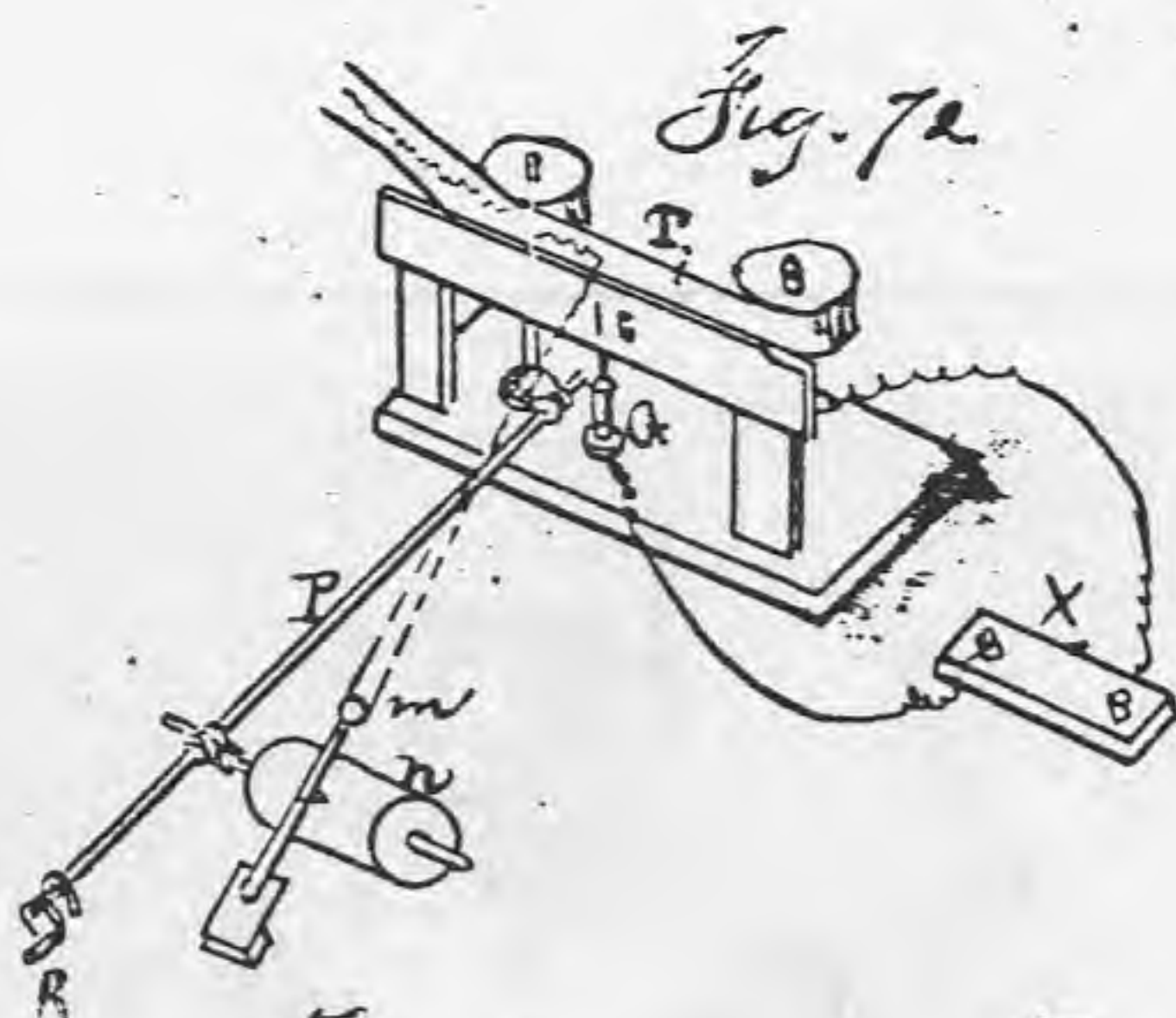
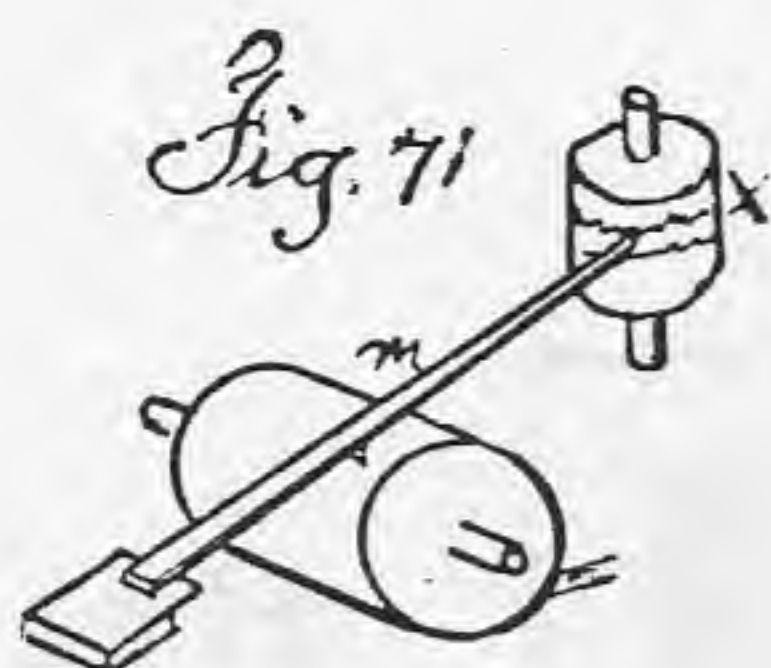


Fig. 83 shows an extra point *c*, for slightly grooving the foil before the indenting point; this takes part of the work off the indenting point.

I will mention that my latest experiments prove that it is not necessary that grooves should be used opposite the indenting point, as a cylinder or plate of polished metal, glass, or other material may be used and thick foil or sheet metal laid upon it to receive the indentation. Even the indentations may be made in solid cylinders or plates of metal, such as type metal, copper, iron (this may be case hardened). I propose to use ruby or agate indenting points; I will mention that I have succeeded in engraving the indentations in metal from looking at an amplified record, and have succeeded in producing musical notes by drilling numerous holes close together around cylinders; these may be made to work the reproducing point of the diaphragm and give a loud noise suitable for awakening persons, attached to a clock.

Fig. 82 shows a strip of paper secured at one end to the indenting diaphragm.

By drawing back the diaphragm and indenting point and bending the strip of paper, as shown by dotted lines in said Fig., so that the end of the strip is in the line of the indentations, the sounds recorded upon the foil will be reproduced by the same diaphragm that caused the sounds to be recorded.

Signed by me, this 28th day of February, 1878.

THOS. A. EDISON.

Witnesses:
GEO. T. PINCKNEY.
WILLIAM G. MOTT.

Curiosity

reoro



Specs: Record measures approximately 3 7/8" in diameter, has no matrix number but does contain a lead-in groove. It is held to the card (which is approx. 4 3/8 x 6 1/2") by what appears to be a celluloid stud. The reverse, which has post card markings, informs us that it was recorded by Radio Vaticana. The recording lasts approximately half a minute and opens and closes with bells. It is surprisingly poorly recorded, comparing most unfavorably with a Hit-of-the-Week of 20 years earlier. The record material is the familiar Durium brown, slightly striped, and the card illustration is in color.

We have decided to revive the "Curiosity Corner" department from the GRAPHIC of long ago in order to present collecting oddities from time to time. With this issue we feature a product of the Italian Durium company, but if you haven't yet discovered the date on the card, look again. Yes, almost two decades after Durium went out of the Hit-of-the-Week business in the U.S., they were still producing recordings in Europe using the identical material! This C.C. feature was provided by Glen Gurwit who offers the record in his ad elsewhere in this issue.

LIFE in the ORTHOPHONIC AGE

Thomas C. Rhodes

ROGER WOLFE KAHN
Prodigy and Pioneer
Part II

In February of 1928, young Roger joined forces with Joseph Meyer and Irving Caesar to write a new musical. "Here's Howe" debuted at the Broadhurst in April. It was produced by Alex Aarons and Vinton Freedley, and starred Peggy Chamberlain, Ross Hines, William Frawley (of later "I Love Lucy" fame) and Ben Bernie, the 'Ol Maestro' (whose band, not Roger's, played for the show). The show, despite its tunes, was not a great success. A reviewer wrote at the time (N.Y. Times, April 19, 1928): "Although somewhat lacking in originality, the score, composed by Roger Wolfe Kahn and Joseph Meyer, provided good dancing tunes and one good song number 'Imagination,' which plays effective tricks on its orchestration." According to Gerald Bordman, it was "Crazy Rhythm" that "stopped the show night after night."

Roger was involved with two other Broadway productions that year; the first "Americana" was a revival, or new edition of a Gershwin show, featuring new songs by Kahn, and a rare appearance of Frances Gershwin, the only sister of the composers. It was revamped and renamed "New Americana" and the revision was even less successful. A reviewer (N.Y. Times, Nov. 30, 1928) found: "Roger Wolfe Kahn's music sounded like a thousand other noisy and uneventful scores."

From that point on, Roger stayed away from other people's productions. The band with their leader made an appearance at the Palace Theatre in February of 1929 for a vaudeville revue and found some success. A reviewer wrote at the time (N.Y. Times, Feb. 11, 1929): "Roger Wolfe Kahn leads his orchestra in a number of pleasant selections, in the course of which the Williams Sisters energetically sing, subordinating harmony to the convulsive movements of their St. Vitus Dancing."

It was at this time that the band's last sides for Victor were released, bringing to an end a fruitful association of nearly three years. Just a few months later, Roger lost his biggest attraction when Joe Venuti and Eddie Lang left the band to join up with Paul Whiteman. With their departure the band, though still an excellent one, lost its "special" quality. Later, his other jazz stars went their separate ways. The following year Roger took the band on tour with varying degrees of success, and managed some sporadic recording dates at Brunswick studios, in that same year of 1930. His version of "On the Sunny Side of the Street" was a good rendition but not really up to his best efforts for Victor.

In 1931, a mild scandal ensued when it was learned, again by those indefatigable society reporters (N.Y. Times, Feb. 9, 1931) that "Roger W. Kahn, orchestra leader, aviation enthusiast, and son of Otto H. Kahn, and Hannah Williams, musical comedy actress, have been secretly married for two weeks it was learned today." Hannah Williams had been the star of "Sweet and Low" until she and producer Billy Rose had a parting of the ways. At first, they were a happy couple, a bright spot in the declining New York social scene. Roger called the ex-showgirl his "cheerful little earful." By May of 1932, however, they were separated. Later that month Roger was scheduled to appear in the musical

"Ballyhoo of 1932," but disagreements over where to put the orchestra resulted in acrimony, not harmony. He did manage to hire a young clarinetist named Arthur Ashawsky, who later called himself Artie Shaw. Shaw brought some vigor into a group that had lost all its heyday stars of the Victor period. Perhaps it would have been better for Roger if he had not switched labels after all.

The contentious and mercurial Hannah Williams obtained her divorce decree in Reno, Nevada but not outside the ever-present social reporters, one who wrote (N.Y. Times, Apr. 5, 1933): "From the courtroom Miss Williams went directly to her hotel, where she changed into a riding habit and went out to a dude ranch with Russ Columbo, a dance-band leader." She later wed and divorced Jack Dempsey!



The Kahn mansion on Fifth Avenue, New York City. Built between 1914-1918, it was considered one of the most imposing residences of its time. It is still standing.

Just a few days later, Roger Wolfe Kahn took for his bride Miss Edith May Nelson, daughter of a Maine congressman. Fortunately this proved to be a happy and stable union, which must have been a comfort to ailing Otto Kahn, who died, aged sixty-seven, in New York on March 29, 1934. After the death of his father, Roger seemed to lose interest in the music field. He had long since proven his talent and did not feel his energies were adequately rewarded as a bandleader. By the time his daughter Virginia was born in May of 1935, Roger had already turned entirely to aviation as a career. His private plane was so advanced that it was requisitioned by the Army research in 1941. Upon his early death in July of 1962, aged fifty-four, he had served as director of service and production at Grumman Aeronautics for some twenty years. He was survived by his wife Edith, his daughter Virginia, and a son Peter W. Kahn, and by his many accomplishments in the fields

12. of jazz, theatre, and aviation. His was a true pioneering spirit, whether in a plane or on the podium, and the world of American popular music was greatly advanced by his participation in it. Along with his contemporaries, Whiteman and Goldkette, Roger Wolfe Kahn greatly raised the standards of popular music and taste. It is not an exaggeration to say that he accomplished more from a musical standpoint by the age of twenty than most do by the age of forty! Because of his dedication to excellence and its fruition, we can justly take pride in the achievements of an American musical hero, Roger Wolfe Kahn.

ROGER WOLFE KAHN -- His Music

Of the musical style of the Roger Wolfe Kahn orchestra, a reviewer wrote (*N.Y. Times*, Oct. 19, 1926): "Roger Wolfe Kahn, now breaking forth as a conductor, with a baton, stand, and new mustache as insignia of rank, expertly leads his assemblage of musicians through the mazes of jazz and into the possibly higher realms of 'All the World is Waiting for the Sunrise' and such admitted classics. Their interpretations of 'Mountain Greenery,' 'The Birth of the Blues,' and 'Black Bottom,' all well worth hearing, are larded with harp and trumpet solos for those who like such things." It is apparent that this was a semi-symphonic approach, as the presence of a harp would seem to indicate. The newspaper critic was obviously charmed by what he heard except for the solos.

One of the band's biggest fans was a certain fledgling trombonist and arranger, Alton G. Miller, who later went by his middle name, Glenn. According to memories recorded by writer George Simon: Miller "liked to hear Roger Wolfe Kahn's orchestra when it played at the Southmoor. He'd go there every night for a week because he liked that big band sound and he wanted to see how they used their violins." This, and the one following, were recollections of a fellow member of the Ben Pollack band during Glenn's tenure. "I remember we added two violins especially for that date. Victor Young was one of them. We were trying to get that 'Roger Wolfe Kahn' sound that Glenn liked." The young Miller also tried to imitate the fleet trombone stylings of Miff Mole, who, before the advent of Jack Teagarden, was the best trombonist on the east coast and a star of Roger's band.

Thus, from contemporary accounts, the band was an excellent one, and well regarded by the public and musicians alike. How do the recordings made for Victor and released from 1926 to 1929 stack up today? Very well, if one is slightly selective about them.

There is not space for an exhaustive annotated discography, so just the highlights will be mentioned. An early hit "Down and Out Blues" (19866) is striking in its vigorous rhythms and jazz riffs, but most of the 1926 releases are closer to "Birdie" (19996), a charming little piece, played with spirit and precision but of no momentous effect. At best, the early style of the band is bright, and deftly played, occupying a niche somewhere between Goldkette and Shilkret, stylistically speaking. "Mountain Greenery" (20071) represents the band at its best, while the cloying "Somebody's Lonely" (20059) reveals its less good side, complete down to an uninspired Henry Burr vocal.

Fortunately, the year 1927 saw an improvement in the material available; thus we get a real gem like "Clap Yo' Hands" (20327) and charmers like "We'll Have a Kingdom" (20338). The rhythm is much improved in these pieces, getting away from the rigid march hold-over in some of the earlier work. "Wouldn't You," besides having a lively, attractive arrangement, sports a wonderful Venuti-Lang duet, one of many to be found on

Kahn releases. There were still lapses, like "Delilah" and "Yankee Rose," but the inferior song material is largely to blame here. As if to atone for these lacklustre bores, the band recorded "A Little Birdie Told Me So" (20493), an endearing version of the Rodgers and Hart tune. The band kept up this momentum with stand-out versions of "I Can't Believe That You're in Love with Me" (20573), "Sometimes I'm Happy" (20599) and "South Wind" (20645), an excellent and understated DeSylva-Brown-Henderson song. All of these tunes were recorded with a buoyant brightness that was a Wolfe Kahn trademark. Again, not all was steady progress, since a gem like "Where the Wild Flowers Grow" (20717) could have an uninspired B-side like "Calling," but there again, the fault is mainly with Ernie Golden's second-rate tune, not Roger's first-rate ensemble.

Roger also recorded a number of his own songs for Victor. His "Following You Around" (20573) is a forward looking, rhythmic hit, while "All By My Ownsome" (20828) is nothing remarkable.

For the more salon-minded listeners, Roger's boys recorded "Among My Souvenirs" (21084), a tune that worked well for Whiteman and his 'Concert' players, but made for a nice but unmemorable dance-band performance. The next year, the Victor A&R man assigned Gershwin's masterpiece "The Man I Love" to the Troubadours, while assigning the treacly "Let a Smile Be Your Umbrella" to Roger. Even Joe and Eddie couldn't rescue that one.

Fortunately, the balance of 1928 and early 1929 witnessed the finest flowering of the Kahn unit. "She's a Great, Great Girl" (21326) besides having a good ensemble performance features guest trombonist Jack Teagarden. The two best songs from Roger's own "Here's Howe" were waxed shortly after. "Imagination" (21368) shows off the grand symphonic side of the outfit, while "Crazy Rhythm" shows off the jazz tendencies. Somewhat later, a wonderful Walter Donaldson tune was released, and "Say Yes Today" (21507) is a fine tribute to both composer and performer.

Perhaps the most brilliant record made by this group was released in early 1929. Both tunes were from Noe Coward's "This Year of Grace." The first, "A Room with a View" (21801) has a beautifully conceived and built up arrangement, with a clever opening and graceful close. Perhaps the most delightful duet ever recorded by Venuti and Lang appears on this side. The other side, "Dance Little Lady," must rank as the most splendid arrangement ever played by the ensemble. The orchestration, from the virile introduction to the brilliant close, is conceived on a symphonic scale, majestic without heaviness. It is played with an elan and virtuosity that takes second to no other Victor unit. The bravura passage after the vocal refrain must rank as one of the most breathtaking in Orthophonic recording history.

Sadly, for Scroll collectors, this was about the end for the Victor association of this superb band: but one more disk and Roger Wolfe Kahn's name never again graced the Victor label. We are all much the poorer for it. Yet, we can still treasure the disks he did record, some of the finest Orthophonics ever made.

* * * * *

Sources

ASCAP Biographical Dictionary, T.Y. Crowell Company, New York, 1952

The American Dance Band Discography, 1917 - 1942, Brian Rust; Arlington House, New York, 1975

American Musical Theatre, David Ewan; Holt, Rinehart, Winston, New York, 1970

American Musical Theatre, Gerald Bordman; Oxford Press, New York, 1978

Complete Encyclopedia of Jazz and Popular Music, Roger D. Kinkle; Arlington House, New York, 1974



The Roger Wolfe Kahn Biltmore Orchestra as it appeared in 1926 on the cover of the sheet music for "Horses." Brian Rust gives the following personnel for the Kahn band late in 1925 as: Tommy Gott & Leo McConville (trumpets), Miff Mole (trombone), Owen Bartlett & Arnold Brillhart (clarinet & alto sax), Harold Sturr (clarinet & tenor sax), Joe Venuti & Joe Raymond (violins), Arthur Schutt (piano), Domenic Romeo (banjo & guitar), Arthur Campbell (brass bass) and Vic Berton (drums). Quite possibly this is the group pictured here. Note that we count at least 21 reed instruments in the photo to be shared by three players and the leader!



left: The "show stopper" which Victor relegated to the B-side.
right: "...the most splendid arrangement ever played by the ensemble."

Glenn Miller and His Orchestra, George T. Simon; Crowell Co., New York, 1974

Jazz Masters of the Twenties, Richard Hadlock; Collier Books, 1965

New York Times Theatre Reviews, Times and Argo Press, New York, 1971

New York Times (newspaper) - various dates cited

Phonograph Forum

Wicker Phonographs

by George Paul

The study of antique phonographs is full of interesting "dead ends", in that many innovations of design led essentially nowhere. Five-inch cylinders, hot-air phonograph motors, and 20th Century 6-inch cylinders all fall into this category, as do countless other "improvements." As time progressed and the phonograph became more sophisticated, these "dead ends" generally became rarer, both historically and numerically. One of these rare and relatively late innovations occurred just after World War I in a particularly attractive form: wicker phonographs.

One might be initially inclined to dismiss phonographs made of wicker as nothing more than superficial aesthetics hiding a conventional mechanism. While this point could be argued within the realm of "convention", the question should be raised: At what other point were phonographs housed in and amplified by materials other than wood and metal? The physical properties of wicker phonographs, along with their obvious visual appeal, make them unique in phonographic history.

While rarely found today, those examples which occasionally surface are, with one known exception, upright configurations. The best-known manufacturer of these machines was the Heywood-Wakefield Company, of Wakefield, Mass.

Formally named The Heywood Brothers and Wakefield Company, the firm was perhaps the best known manufacturer of wicker furniture in the nation. It had been incorporated in 1897 as a consolidation of two prestigious wicker furniture companies tracing their activities back to the 1860's. Having supplied wicker furniture in a variety of styles to suit the changing tastes of America for the previous sixty years, Heywood-Wakefield no doubt felt justified in their opinion that a wicker phonograph was a sound (pardon the pun) idea.

Heywood-Wakefield marketed their wicker phonographs under the name of "Perfek'tone." Examination of these machines will reveal a Meisselbach motor and generic hardware such as is found with many off-brand uprights. The reproducer is marked: "The Perfek'tone, Patented, Phila. Pa." One wonders if Hawthorne & Shible supplied these soundboxes. The only innovation, of course, was the cabinet, supplied in "Old Ivory, Verd Mahogany, Holland Grey, or French Walnut and other colors without extra charge." The cabinets were handmade with reed... "and being non-resonant, the quality of the music issuing from the machine in the cabinet is not affected. On the other hand, the resonance of wood permits conflicting sounds to interfere with a pure reproduction." Prices ranged from \$115 to \$400.

Even Thomas A. Edison, Inc. succumbed to the public's penchant for wicker and flirted with the idea of a wicker phonograph cabinet in 1916. Since a stock Diamond Disc mechanism and horn was used in the cabinet, it could not aspire to the lofty ideals of the "Perfek'tone", but would have made an appealing instrument. Unfortunately, it appears doubtful that more than three were built. (See Frow: The Edison Diamond Disc Phonographs, p. 279.)

The subsequent rarity of wicker phonographs lies in the preceding discussion of their development, or rather, lack of it. The Edison Co. did not pursue the idea. Victor probably never made a wicker Victrola. Without these wicker Grafonolas, Victrolas, Diamond

Disc Phonographs, etc., the potential wicker phonograph customer was obliged to make his purchase from a furniture store. Lacking a nationwide network of distribution, advertising, and repair comparable to the "big three", wicker phonographs, especially those assembled by a specialty furniture company, were doomed to wither on the vine.

Despite these obvious difficulties, other companies attempted to market wicker phonographs in what must have been tiny quantities. An unmarked table model was found last summer in Cape May, N.J. Although the manufacturer of this machine is unknown, it too carries generic components, an unmarked reproducer, and a Columbia No. 5 motor (an inexpensive motor usually wholesaled to small manufacturers). It stands to reason, given the wicker phonograph's obvious out-of-doors potential, that it would have had broad appeal in resort areas. Unfortunately, that same quality inevitably exposed many wicker machines to the elements, reducing an already limited species to what is today a mere handful of phonographic oddities.

+ + + + +

Readers owning marked or unmarked wicker phonographs (or indeed any interesting phonograph) are asked to contact George Paul.

+ + + + +

Wudja Write Me Pleeze Wilya, Huh?

Now, gentlemen and ladies, let's not make a scene, Just open your eyes and you'll see what I mean. I need contributions from phonograph land. How many responded? You'll need just one hand! So get off your dupa and send me a pic; Your old Instamatic will still do the trick! A collection I never have seen which could not Cough up just one phono to fill this here spot. It needn't be tinfoil, an Auxetophone, or The coffee-stained necktie that Edison wore. But merely an interesting phonograph; it Could keep this column from turning to shambles.

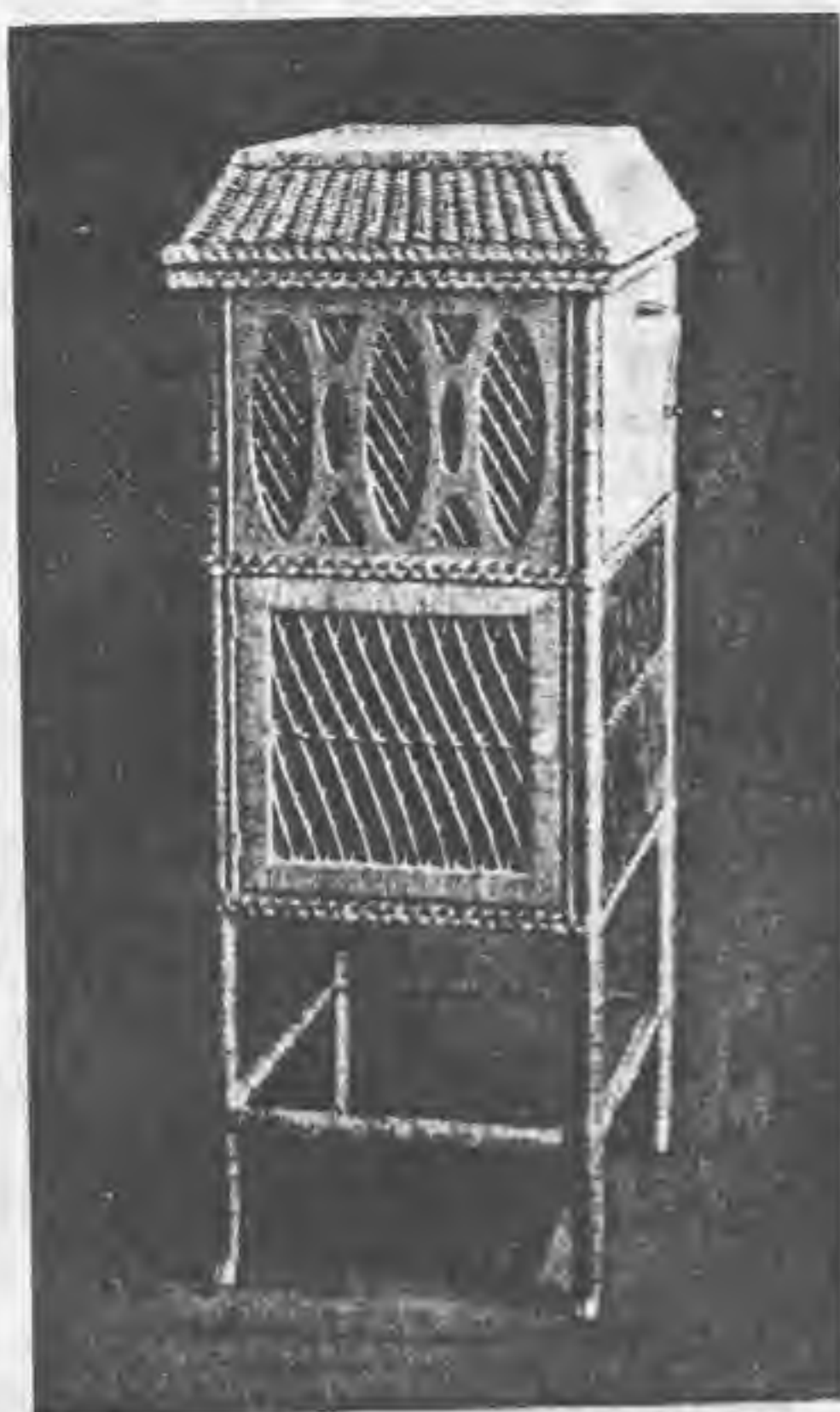
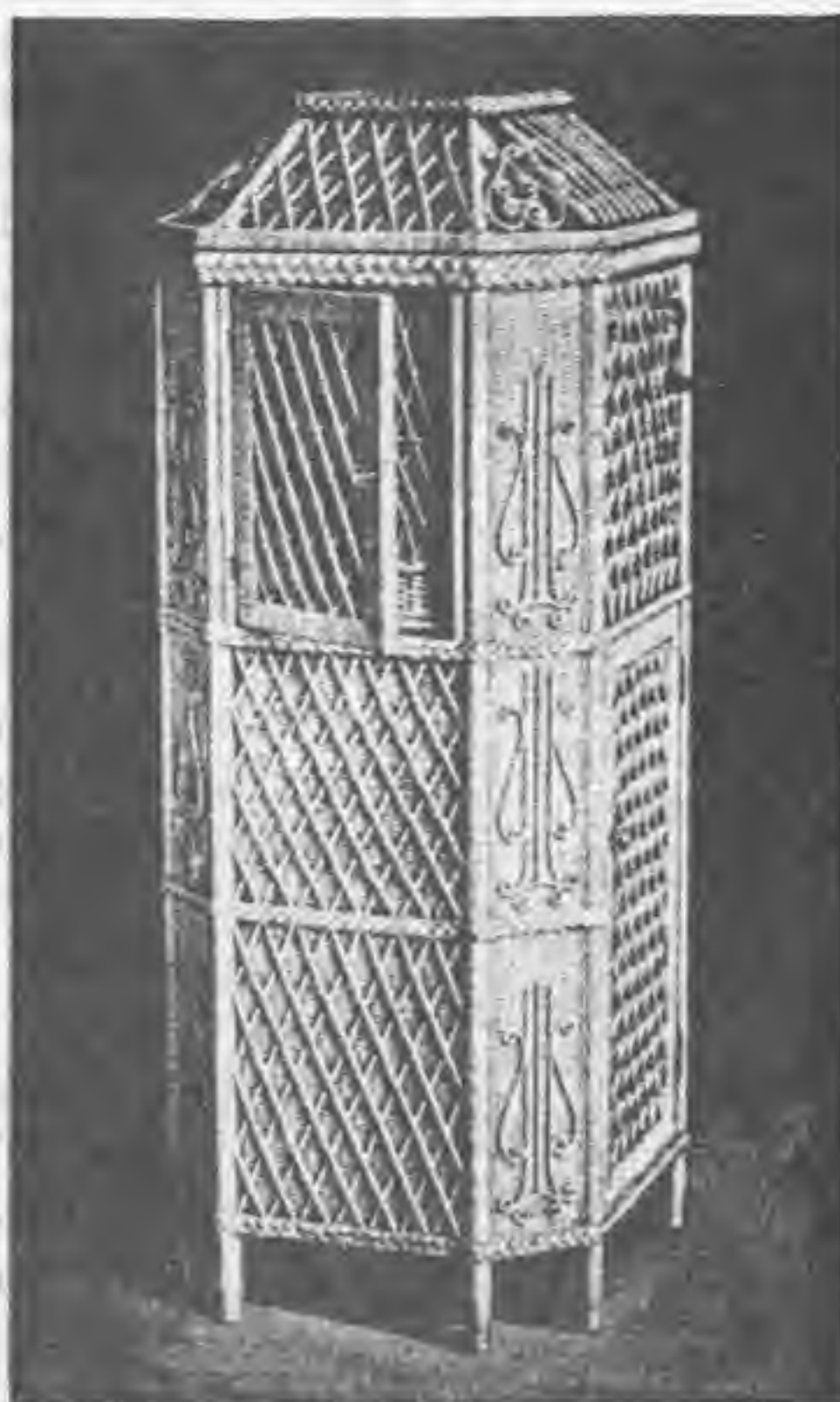
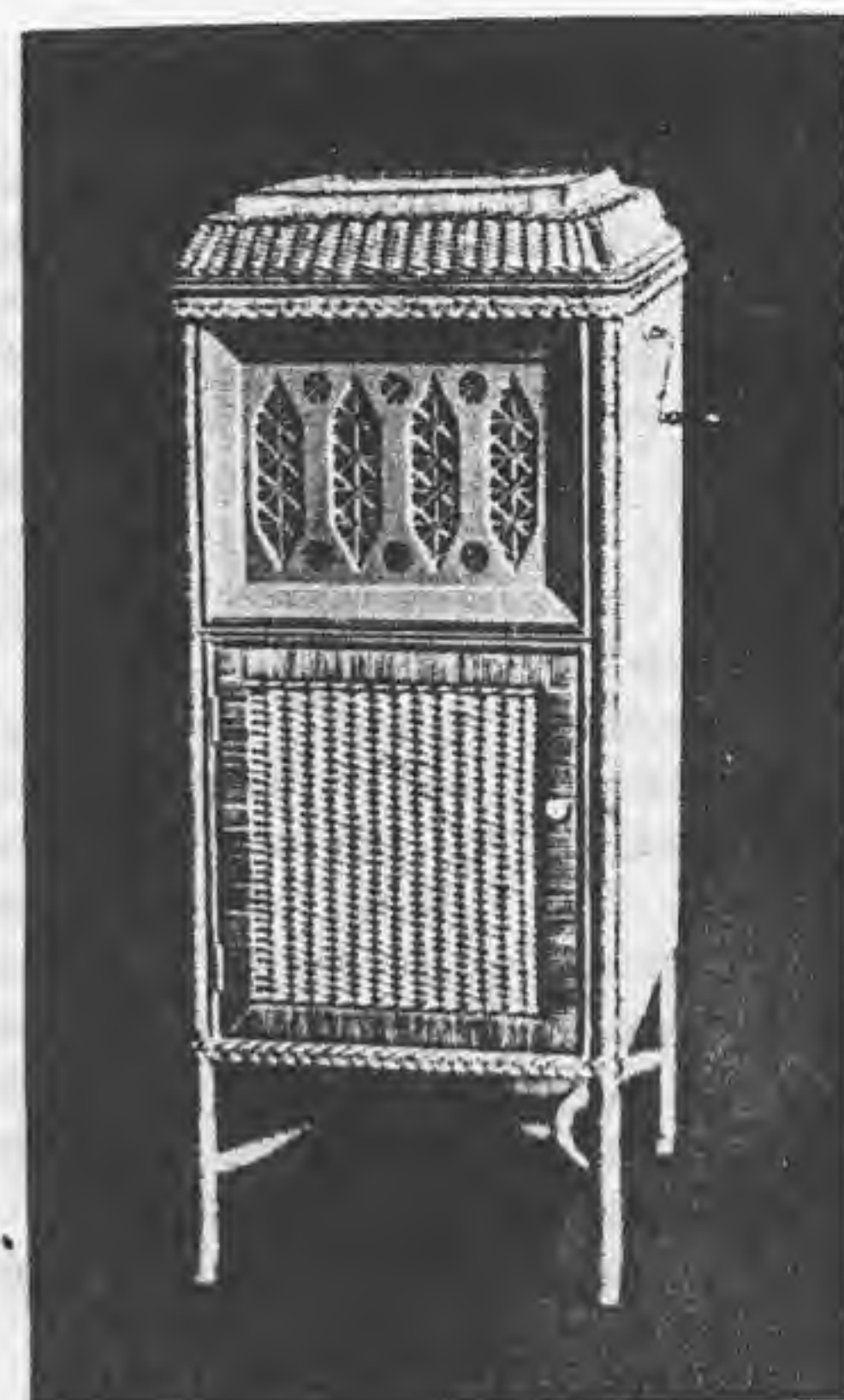
George Paul, who never pretended to be a poet before, can be contacted at 28 Aldrich Street, Gowanda, NY 14070. Next Phonograph Forum: A "Consumer's Report" type comparison between the 1910 Edison Amberola and Victrola XVI.

+ + + + +

Illustrations from the 1919 Perfek'tone catalogue include the model no. 8 (center) at \$400 or \$450 with electric motor. We feel that the apostrophe in the name is more of an accent mark, indicating pronunciation as PerFEKtone.

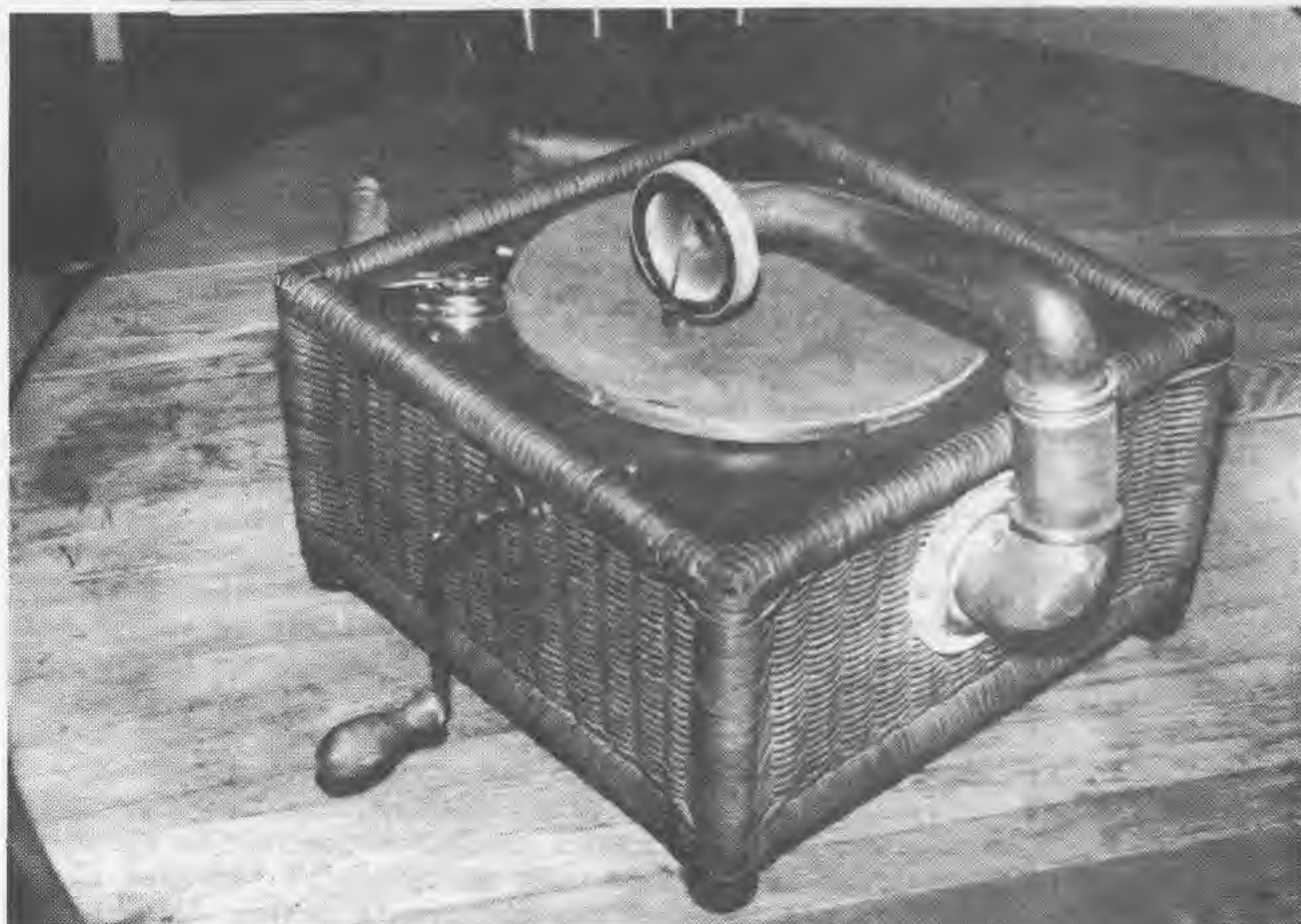
Little Wonder Discovery

A copy of the long-elusive Little Wonder no. 41 has finally surfaced and, thanks to a taped copy via George Blacker, we have had a chance to hear it. Readers may recall that in GRAPHIC #39 we discussed the possibility that "Back to the Carolina You Love" may not have been the only Little Wonder recorded by Al Jolson. We felt that since no. 41, "When the Grown Up Ladies Act Like Babies," had also been recorded for Columbia and that the entry disappeared from all Little Wonder listings soon after its appearance, there was a strong chance it would be by Jolson -- if it ever turned up. Well, George managed to locate a copy in Canada, and after much anticipation, the "baritone" turns out to be good old Arthur Fields. To say that we were disappointed would be an understatement. Speculations as to why the record was so quickly withdrawn, to be replaced by another version on no. 136, is anyone's guess. But, in spite of the disappointment in it not being another Jolson Little Wonder, it is still a very obscure item and something of an oddity.

Perfektone*Perfektone**Perfektone*

STYLE No. 74-1190—MIDWINTER, N.Y.
OLD IVORY, HOLLAND, GRAY, OR
FRENCH WALNUT AND OTHER COLO-
RS WITHOUT EXTRA CHARGE. DOL-
BY SPRING MOTOR—SIZE 48 INCHES
HIGH, 20 INCHES WIDE, 20 INCHES
DEEP.

PLAYS ALL RECORDS

*Perfektone*

The Perfektone Reproducer is made to match with scientific exactness the perfect construction of the human organs of sound.

The effect of the Perfektone Reproducer is such that even the untrained ear can appreciate the purity of tone. The elimination of all metallic and mechanical sounds means that the greatest barrier to the successful reproduction of sound has been overcome.

The Horn, or tone amplifier, is of special design and construction. It is composed of a matrix of wood and fabric having a peculiar vibratory action of its own, and gives a fullness and sweetness of tone which can be compared to a rare old violin. Violins made of this material reproduce the tones of very old and seasoned wood.

The Perfektone Cabinet is the last word in acoustical science as applied to sound-reproducing instruments, having no confined air spaces or cavities to destroy the original coloring of the music. The counter vibrations, so noticeable with wood cabinets, are entirely eliminated by the use of reed and cane.

These three things control the perfect reproduction of the music. They are contained in all Perfektone instruments, making the quality and tone of the music the same, irrespective of the size and shape of the cabinet.



More Data on the

Edison Morse Code Records

In issue 57 we presented Robert Coe's decoding of the text for Thomas Edison's telegraph record, made for the Old Time Telegraphers' Association in 1920. Reader Fred MacFee read the message and felt something didn't sound quite right, and he turned to a copy of the text he had found in the files at the Edison National Historic Site in West Orange (unknown to us, the message appeared in the pages of The Talking Machine World, and Fred had found a copy of it while doing some research on his Ediphone project). Anyway, it seems that the phrase "in electricity" somehow got dropped between Bob's original copy and what appeared in the GRAPHIC. In addition, the T.M.W. copy showed the word "pleasure" where we showed "privilege." We asked Bob to recheck this discrepancy for us, and he reported back that the correct word is "privilege," and that T.M.W. was wrong. One demerit for T.M.W.; one for the GRAPHIC!

In the interest of accuracy, we again publish this message with the two missing words included:

To the telegraph fraternity.

Amid the activities of a busy life full of expectations hopes and fears my thoughts of early association with my comrades of the dots and dashes have ever been a delight and pleasure to me I consider it a great privilege to record in Morse characters on an indestructible disc this tribute to my beginnings in electricity through the telegraph and with it a Godspeed to the fraternity throughout the world

73 Edison

Incidentally, Bob adds that Mr. Edison didn't telegraph any punctuation marks in his message, with the exception of a period after the greeting. He also informs us that the "73" at the end is the telegrapher's abbreviation for "Best Wishes."

Subsequently to all this, we heard from William K. Dunbar who is president of the Morse Telegraph Club. In the Oct-Nov-Dec issue of the club's official publication Dots and Dashes, an article appeared about a letter from Thomas Edison which was found by a woman in Harlington, Texas. The letter was addressed to Sabin K. Elder and read:

Dear Sir:

I received your favor of the 30th ultimo, and in reply beg to say that I expect by next year to have a record with reproduction of the Morse Telegraphic Sounder.

I shall hope to put it in the list for the public sometime in the next year, and by that time enough boys owning Edison Diamond Discs to make it worth while.

Yours very truly,
Thomas A. Edison

The curious thing is that the letter was dated December 9, 1915, indicating that Edison was contemplating a Morse record almost five years before he actually made one. (Or could it be that one actually was made this much earlier?)*

Bill also enclosed copies of the Brass Pounders' Gossip, a newsletter published by the Toledo Morse Telegraphy Club which, regrettably, is no longer in existence. It seems that a dozen years ago Jim Walsh, veteran columnist for Hobbies magazine, and Leah Burt, on

the staff at the Edison Site, helped the club in locating this same telegraphic message. Warren Beach, also of the Site, provided them with a great deal of additional information, some of which we pass along to GRAPHIC readers now.

It seems that the Old Time Telegraphers' and Historical Association and the Society of the United States Military Telegraph Corps met in 1919 and passed a resolution to encourage Mr. Edison to record a "short and intimate message to the craft" in order to preserve a "close touch with the past." A committee of five was appointed to not only "wait upon Mr. Thomas A. Edison," but which also offered suggestions as to the actual message to be recorded.

The record of the text shown above was eventually recorded, and since many of the "brothers" still had cylinder equipment, the message was also dubbed onto Blue Amberol (we wonder if anyone had reservations about the reference to an "indestructible disc!"). The record was scheduled to appear on September 2, 1920 at the OTT&HA reunion at Toronto. Apparently some 150 copies were distributed, half discs and half cylinders.

One of the problems with being a "living legend" is that myths, which sometimes get wide circulation, are sometimes hard to live up to. Perhaps Mr. Edison had delayed in making a Morse recording because he knew he wasn't the speedy telegrapher many thought him to be. In a brief handwritten note he said:

My Morse is slow and poor, so I am afraid to record any I always worked on receiving jobs press reports Etc, E

Therefore, it is interesting to note that the actual Morse record could have been made on a disc revolving much more slowly than the customary 80 rpm in order to give a more impressive rate when played at the proper speed!

In October, following the record's initial distribution, it was decided that others might be interested in obtaining the message, so a decision was made to offer the records to the public at the regular list price (\$1.15 for Diamond Disc, 60¢ for Blue Amberol), although they weren't to appear in the general catalogue. Consequently, it is quite possible that GRAPHIC readers may discover one of these records in an out-of-the-way farmhouse on the plains of Kansas or in the hills of Tennessee.

Several letters of appreciation came in, including one from an old timer who had worked with Edison in telegraphy some fifty years earlier. Another came from a man who had witnessed a demonstration of the first phonograph in New York City in 1878. He revealed that Mr. Edison's penchant for children's poetry extended to more than "Mary Had a Little Lamb," for on this occasion he recorded "Rub-a-dub-dub, three men in a tub." The secretary of the OTT&HS, Thomas E. Fleming, also responded, which brings us to the final portion of this article...

The original 1919 resolution also recommended "That this method be followed in obtaining records from other contemporaries who are held in loving esteem by the craft." In Ray Wile's book Edison Disc Recordings, we see a few other Morse records under the heading "Edison Special Purpose Records." Number 13 is in Ben Tongue's collection and is a message by the abovementioned

*Ray Wile's book shows a "direct wire telegraph message record" with no other information-- so the 1920 disc may not be the first after all. It should also be noted that in his letter to Mr. Elder, Edison did not actually say that he would make the record -- just that he expected to have one by the following year.

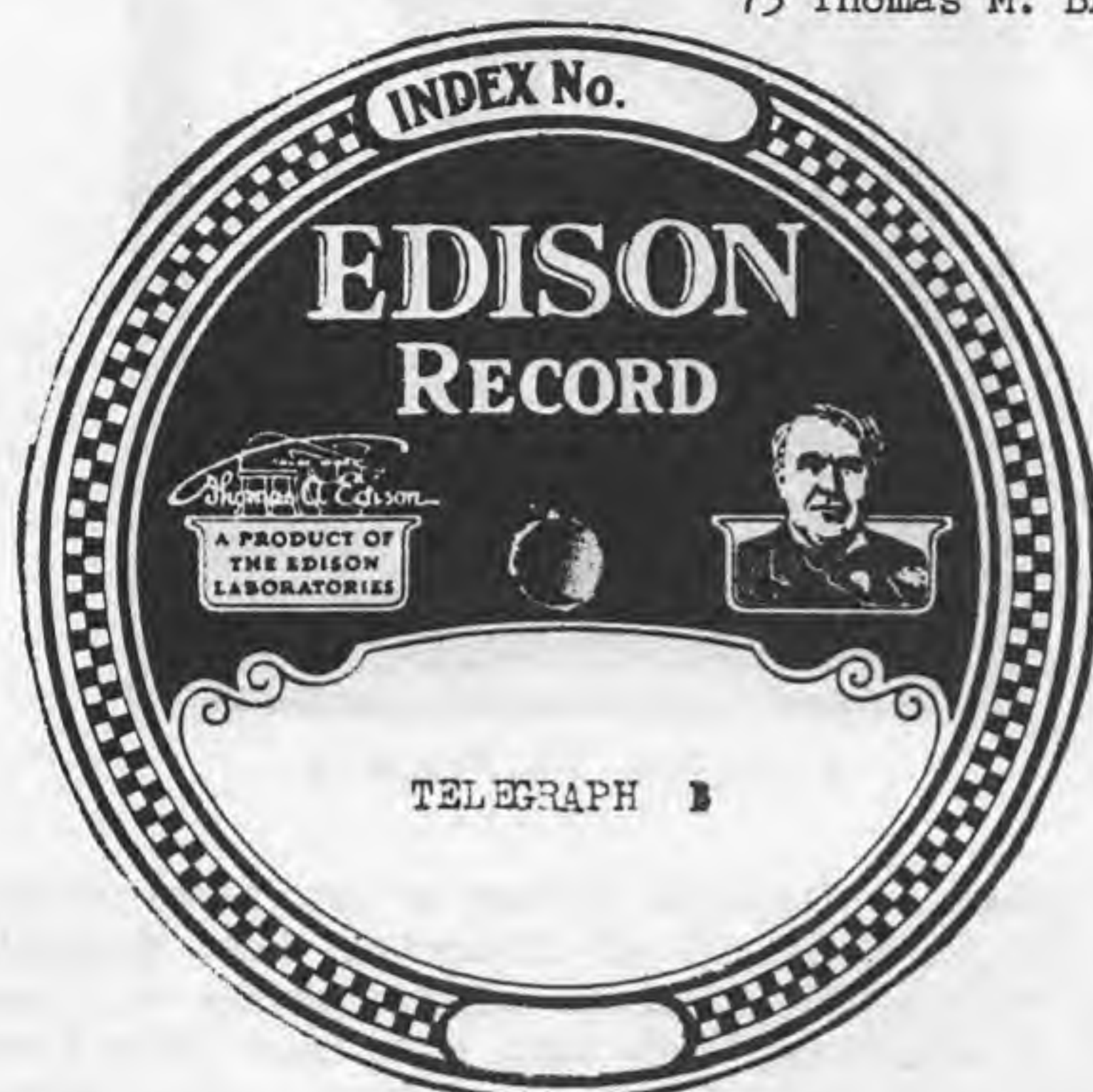
tioned Thomas Brennan. Thanks to our friend Bob Coe, we are able to quote this message for our readers:

New York July 16, 1925

Mr. P. J. Casey

In 1752 Benjamin Franklin demonstrated to the world that lightning was electricity. In 1844 Samuel F. B. Morse gave electricity a universal language, enabling all nations to communicate their joys, their sorrows, their hopes, their fears and their needs instantly. The work of Franklin and Morse inspired Edison, Marconi, and Bell. Let us thank God that we have lived in this age of light and progress

73 Thomas M. Brennan



Above is an illustration of the typewritten label on this record. By the way, Ben reports the matrix number as 10086, indicating a recording location of West Orange--not New York. Perhaps Mr. Brennan had an opportunity to visit with Mr. Edison on the day his record was made.

Our thanks to the efforts of all those who made this information available to us. Any readers who would like more information about the Morse Telegraph Club may contact Bill Dunbar (president) at 1101 Maplewood Drive, Normal, IL 61761.

Research In Progress

In his research into Victor records for the Encyclopedia Discography of Victor Recordings, Bill Moran has a few "problem areas" which he asks GRAPHIC readers for assistance with. If you can help identify any of the following, please contact him as soon as possible at: 1335 Olive Lane, La Canada, California 91011.

1. 10" black label Victors, catalog numbers 61086 through 61099 (these are imported Bohemian vocal records; titles, artists & matrix numbers needed)
2. 10" numbers 61145 through 61148 (these are sea chantees by The Minster Singers; complete details needed)
3. 10" number 61151: Departure of a Troop Ship (matrix number needed)
4. 12" blue label Victor 55276 (Mordochey Hershmann: The Prophecy of Isaiah, Parts 1 & 2). Please report of both sides carry the VE mark in a circle. If only one side, which one?
5. 10" single-faced black label numbers 15000 through 15053. This is a Hawaiian series listed from about November, 1906 to December, 1914. Matrix

numbers only are needed.

* * *

A revision and update is currently underway on Ken Lorenz's book on Columbia wax cylinders. Any readers who have additions, corrections, or alternate versions (especially prevalent during the brown wax period) are urged to send details in care of The New Amberola GRAPHIC. We hope that enough readers possess copies of the original, now out of print, to make this effort possible.

* * *

We regret the long absence of information on the Madison project, but wish to announce that the idea of publishing a complete listing is not dead; the project had just been placed on the "back burner" for an indefinite period. Since it has been such a long time since we last appealed for information, we are again listing those numbers needed to complete the discography. Please note that on some of the following numbers we already have partial data but need complete details; on others, we have data for a co-release on Grey Gull but need confirmation that it exists on Madison. Please help if you can by sending any and all information to the GRAPHIC.

4000's/14000's - data needed on any except: 14008, 14015, 14028, 14038, 14041, 14055, 14061, 14066, 14068, 14093, 14094, 4160 (details on 14002 and 14032 incomplete; we need confirmation on the catalogue number 14016)

18000's - need any except: 18001, 18003, 18004, 18006

22000's - need any except: 22001 through 22005

1500's - need any except: 1598

1600's - still needed: 1600 (?), 1611, 1612, 1657-on (details incomplete for: 1602, 1607, 1608, 1609, 1617, 1620, 1621)

1700's - need any except: 1725, 1730 & 1731 (details incomplete for: 1706, 1722, 1726, 1727, 1728, 1735)

1900's - need any except: 1902, 1904, 1906, 1907, 1909, 1913, 1914, 1915, 1916, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1937, 1938 & 1939 (details incomplete for 1935)

5000's - still needed: 5000 (?), 5003, 5004, 5005, 5007 through 5012, 5014 through 5021, 5023, 5024, 5026, 5027, 5028, 5030, 5031, 5033 through 5037, 5039, 5040, 5042, 5043, 5045 through 5048, 5050, 5053, 5083, 5085 (composer credits needed, if shown, for: 5071, 5072, 5074, 5075, 5077, 5080)

6000's - still needed: 6005, 6007, 6026, 6027, 6030, 6031, 6032, 6035, 6039, 6042-on (details incomplete for: 6001, 6006, 6036, 6037, 6040, 6041)

8000's - need any except: 8001, 8007, 8010, 8017, 8022, 8026 (details incomplete for: 8002, 8004, 8005, 8006, 8009, 8012, 8013, 8019, 8020, 8021)

8100's - need any except 8110 through 8117

50000's - still needed: 50000 (?), 50032, 50043, 50048, 50052-on (details incomplete for: 50023; composer credits needed, if shown, for: 50027, 50029, 50033, 50044, 50045)

In some cases of "incomplete data," we may just be lacking the dance tempo or composer credits. If you would rather not take the time to list all information, please let us know what numbers you have and we'll let you know what data we need for them.

For missing numbers, we would like all of the following:

- Titles, composer credits, tempos, artists, numbers, etc., exactly as they appear on the label.
- Numbers and takes in the wax.
- Record color (black, dark brown or reddish brown)

Many thanks for your assistance and patience!

Vintage Vignettes

by David Milefsky

True Stories for Jasper Bisbee-ites

Vignette No. 2 is dedicated to all enthusiasts of American old-time country dance music, and to all those whose dedication has kept this tradition alive.

"'Oh You Coon,' sung by Ada Jones and Billy Murray. Edison Record." This was the response I received when I asked my ballad-singing friend Dan W. Tate of Fancy Gap, Virginia if, in addition to his extensive repertoire of centuries old music, he ever learned any songs from old phonograph records. You see, Dan was born in the mountains of south-western Virginia on "old time Election Day" November 2, 1896. Although he would have been twelve at the time that two-minute cylinder was issued in December, 1908, it would not have been unusual for the music-minded youngster to have memorized that abbreviated version, since he was then well on his way to rendering many ancient Anglo-American ballads, some of which have seventeen verses or more. What struck me was that after "announcing" the title and artists, he commenced to finish the song, chorus and all! This was, after all, a passingly popular ditty of Tin Pan Alley, and I would not have expected him to have remembered it so clearly. He told me that "old timey records" were not too plentiful in his section of Virginia before he reached manhood but it appeared that there was a sufficient number of "horn-type" machines (purchased new) around so that, when neighbors visited, more than they do now, many people got a chance to hear "popular" music as it came out, without the necessity of having a reproducing unit of their own.

I must say that even though Dan was far from being an old "popular" recording artist, anybody interested in hearing his lovely old ballads and old mountain style banjo pieces may look up his Library of Congress recordings, the first of which came out in 1941, I believe.

This does seem as good a time as any to tie in my life long love for fiddle and/or banjo music with that of ancient recordings. When I was a boy in north-eastern Ohio several of the nearby small town farming communities such as Burton, Chardon, Chesterland, and Ravenna from time to time had festivals which brought everybody and his grandmother out of the woodwork. Antiques, apple butter and horse pulling contests abounded, but it was the music of the local string bands I enjoyed the most, the fiddle especially. When I was around eight I was given an Edison "Fireside" with seventeen two-minute records by a family friend. Oh my! I felt just like Toad in Kenneth Grahame's perennial classic "The Wind in the Willows" when he became intoxicated with the idea of possessing motor cars with all their grand merits; only in my case the obsession with old records and machines turned out not to be just another passing fancy, as did Toad's boats, gypsy van, and motor cars. Granted, those last mentioned machines would provide, I am sure, many fascinating hours of study. However, the music of "fiddlers" such as Charles D'Almaine, Eugene Jaudas, Leopold Moeslein, J. Scott Skinner and the others have kept me very busy and happy over the years.

My aunt and uncle loaned me a violin when I was sixteen, and I started trying to copy those cylinder renditions of Sailor's and Fisher's hornpipes, "Butter-

milk and Cider", "Farrell O'Gara", and lots of others. A year later I combined a visit with my dad's family in Tennessee with the annual "Ashville, North Carolina Mountain Dance and Folk Festival" and started meeting lots of old-time fiddlers and banjo pickers, many of whom turned out to be friends of the very best kind.



CLAYTON McMICHEN

A great fiddler who it was my privilege to call a friend was Oscar Wright of Princeton, West Virginia, a retired railroad man. Oscar played scores of tunes, several of which may very well have been played when Henry VIII was still breathing. There was a particular feature of Oscar's musical heritage, however, which amazed me just a trifle, his Victor Red Seal recordings of the violin music of Elman, Zimbalist, and Heifetz. When he proudly showed me these acoustically recorded discs I was dumfounded, and wondered about Oscar's concept of "fiddlin'" compared to the classically trained violinists mentioned above. It should be made note of here that Oscar's family had had these records in their home from when they were new. Although his playing didn't appear to be influenced by these classical counterparts on the violin, his son Eugene somehow seemed to have absorbed an approach to the instrument which in some ways reminded me of the classical techniques amply demonstrated on the records.

Mr. Henry Reed, a fiddler of Glen Lyn, Virginia, was born in about 1886 and was approximately ten years older than Oscar Wright. He appeared to have a repertoire of tunes that just wouldn't quit, with so many beautiful and complex numbers stored up in his memory as to stagger almost anyone's imagination.

GRAPHIC readers, I am sure, will be amused to hear that one day, while my friend Dr. Alan Jabbour was visiting and recording him, what should Mr. Reed come up with? Well! Directly after fiddling some ancient Anglo-Scots-Irish or who-knows-from-where tune which had survived in his neck of the woods, came one piece that I clearly recognized. It was an old popular number, "My Irish Rosie". As some of you may recall, Ada Jones had recorded this selection on Edison #9484 in splendid (as was her usual) fashion. Mr. Reed's version captured the lilting spirit of the recording, but the amazing thing about it was that the fiddler seemed to think of "My Irish Rosie" as a piece to be relished equally with any of his many others, no matter what vintage. As an extra surprise, in addition to coming up with a turn-of-the-century popular song, Mr. Reed mentioned that he used to play his harmonica into one

of those horns! "What horn?" Alan asked. "The first one of them that ever came out!" replied the fiddling wizard, while kindly pointing a finger toward the reel-to-reel tape machine. As it turned out, Mr. Reed meant that he used to play along with a phonograph and maybe even learned a tune or two from it.

"Charles D'Almaine? Great God Almighty!" Frank George half murmured to himself, obviously deep in thought. "Do you know him?"

"Yes indeed," I replied, "although I cannot honestly admit that my acquaintance with him is of an eyeball to eyeball nature."

We both had a terrific laugh over that little exchange. As it turned out, my very good buddy Frank George of Bluefield, West Virginia, who was born in October, 1928, also had learned his fiddle and "banjer" music from friends and neighbors. I include this significantly younger man here because he is one of those people who appears to all who meet them to be somehow a throwback in time. Not a Neanderthal, mind you, but one who was born about a hundred years too late. The people Frank learned from were about the same age as the others discussed here. His family didn't listen to popular music during the thirties mainly because Granddad George believed the radio was evil. As far as phonograph records went, the family decided that there wasn't enough of their kind of music on them to bother owning something to play them on.

At any rate, Frank George's playing is sprightly, lyrical and clean, and he did manage to hear some Blue Amberols by Charles D'Almaine which a friend had, and he was greatly impressed by the types of tunes and the musicianship on them.

I'll wind up here by quoting another passage from balladeer Dan Tate, before he sang the song for me, "And here's another terrible old song...." "The Preacher and the Bear" sung by Arthur Collins. Edison Record..."



In his spare time, David Milefsky fiddles around, taking part in various old-time music festivals (he recently won the championship at the West Virginia State Folk Festival). He can be contacted at Rt. 1, Box 48-A, Boyce, Virginia 22620.



HERE & THERE

The National Broadcast Museum is scheduled to reopen soon in a new location and with a new name. Now called the National Museum of Communications, the new home will be in Building Four of the Dallas Communications Complex, located in Las Colinas in Irving. Of special interest to GRAPHIC readers is a large display area along one wall featuring examples of antique phonographs, early wire and paper-tape recorders and home recording devices, as well as additional items related to Thomas Edison and recording in general. More information, including date of opening, can be obtained from Bill Bragg at (214) 871-7295. Their Super Station is back on the air, broadcasting vintage radio programs and phonograph records. For satellite dish owners, the station can be received on Spacenet 1, Transponder 21, Audio 6.2.

A spy in the Washington D.C. area informs us that reader/advertiser Dick Spottswood has a radio show on
(cont. page 22)

OBITUARIES

THE NEW YORK TIMES, FRIDAY, DECEMBER 5, 1986

Roland Gelatt, 66, a Music Critic and an Editor

By TIM PAGE

Roland Gelatt, an American music critic and editor, died of cancer Wednesday morning in Philadelphia. He was 66 years old and lived in Philadelphia.

Mr. Gelatt was best known for his book "The Fabulous Phonograph," an urbane, informative history of recorded sound from the days of the wax cylinder through the long-playing album. It was published in 1955, updated in 1965 to include the innovation of stereophonic sound, and updated again in 1977 for the 100th anniversary of the invention of the phonograph.

Mr. Gelatt was born in Kansas City, Mo., on July 24, 1920, and graduated from Swarthmore College in 1941. After serving in the Navy from 1942 to 1946, he joined Musical Digest as an associate editor. He began writing for Saturday Review in 1947, becoming the features editor the next year.

In 1954, Mr. Gelatt was appointed the music editor of High Fidelity; in 1958 he was named the magazine's editor in chief, a position he held until 1968. From 1969 to 1971, he was the managing editor of Saturday Review and continued his association with the magazine over the next decade. For several years, he lived in London, where he was on the editorial board of the publishing house Thames and Hudson.

In addition to "The Fabulous Phonograph," he wrote "Music-Makers: Some Outstanding Musical Performers of Our Day" (1952), edited several volumes of the High Fidelity annual, "Records in Review," and published many articles on travel, opera, theater and the arts.

He is survived by his wife, the former Lois Haberland Smith, of Philadelphia, and his son, Timothy Arthur Gelatt, of Manhattan. An earlier marriage ended in divorce.

New York Times
December 3, 1986

Horace Heidt Is Dead; Band Leader Was 85

LOS ANGELES, Dec. 2 (AP) — Horace Heidt, a band leader who on his radio talent shows helped start the careers of such stars as Art Carney and Gordon MacRae, died here Monday after a long siege of pneumonia following a heart attack suffered last summer. He was 85 years old.

As leader of the Musical Knights, Mr. Heidt was the host of talent shows on radio and television. Besides Mr. MacRae and Mr. Carney, he was credited with helping the careers of such stars as the trumpeter Al Hirt and the King Sisters.

In 1948, he began "Horace Heidt's Original Youth Opportunity Program." That was followed by the shows "Family Night With Horace Heidt" and "The American Way."

Mr. Heidt was born May 21, 1901, in Alameda, Calif., and began his career as a band leader by playing local dance clubs in the 1920's. By 1930 he was booked at the Palace Theater in New York. His band recorded such hits as "I Don't Want to Set the World on Fire," "Deep in the Heart of Texas," "Ti-Pi-Pin," "The Hut Sut Song," "Little Sir Echo," "The Pennsylvania Polka" and "Heigh Ho."

Mr. Heidt was married and divorced four times. He is survived by four children, four grandchildren and two great-grandchildren.

Horace Heidt's recording career extended back much further than the hits mentioned in the N.Y. Times obituary. In 1927 his orchestra began recording for the California branch of Victor and continued as Victor artists until late 1929. While many of these early sides were included in the regular catalogue, at least one (21311—"Get 'Em in a Rumble Seat"/"Wait a Little Longer, Lovebird") apparently received West Coast distribution only. A few of his Victors, "The Wedding of the Painted Doll," "Turn on the Heat" and "Melancholy," became hits and enjoyed healthy sales. His last few Victors were recorded in New York; he then stayed absent from the studios until 1937 when he began a very successful association with Brunswick/Columbia.

Portland, Maine, Press Herald, Monday, January 19, 1987

George Thalben-Ball, organist

LONDON (AP) — Sir George Thalben-Ball, a favorite organist of the royal family and the first man to sell 1 million copies of a record of church organ music, died Sunday. He was 90. Thalben-Ball's 1927 recording of Mendelssohn's "Hear My Prayer" sold its millionth copy 36 years later, earning him a gold record at the age of 67. Thalben-Ball was organist at Temple Church in Fleet Street, London, for 62 years.

IN REVIEW

Recent Books and Records
Reviewed by the GRAPHIC Editor

The Compleat Talking Machine, by Eric Reiss. Here's the book you've been waiting for -- even if you didn't know it! A guide to restoring and repairing phonographs has finally been published and in a word, it's outstanding.

Eric Reiss, an American living in Denmark, has spent many of his collecting years figuring out ways to bring sadly neglected machines back to lead useful lives in society. The book is the result of some 20 years' experience dealing with phonographs and can be thought of as "state of the art" in the field of restoration and repair. In its several chapters, Mr. Reiss takes us step-by-step through the adventures of motor adjustments and repairs (including mainsprings), soundboxes, cabinets, horns, bedplates, pinstriping, etc., etc. There are innumerable little restoration techniques, many of which are unique to phonograph problems, and he even demystifies the art of nickel plating. Peeling veneer? Split metal horn? Missing molding? Frozen parts? They're all covered here. The "do's" as well as "don't's" are profusely illustrated with sharp, close-up photographs, and the author makes a point of giving exact information about the proper tools and equipment needed when performing these tasks. For example, the wrong screwdriver can cause more harm than good! These are many appendices, including "A Picture Gallery of Talking Machines" (Victor, Columbia, Edison and Zon-o-Phone), and another which lists various suppliers of parts and services.

I did notice a couple of things I didn't agree with. The first is more aesthetic than anything: Why an illustration of an electrically recorded Victor record on an outside horn Victor with another alongside of a Grand Prize Victor on an Orthophonic machine? Secondly, I do not agree with Mr. Reiss's suggestion of waxing cylinders with Johnson's Pledge!

All in all, however, this is a first class production and, I suppose, an indication that phonograph collecting has finally reached a state where it can be taken seriously. The cost of the book can easily be saved by learning how to employ its do-it-yourself techniques -- and, perhaps even more importantly, how to avoid making serious mistakes which could wind up costing a great deal more!

The Compleat Talking Machine, 184 large-sized pages, is available from Vestal Press, P. O. Box 97, Vestal, NY 13850, at \$14.95 soft cover, \$24.95 hard-bound (add \$2.00 per order shipping).

* * * * *

For a good time, call... The Monterey Bay Classic Jass Band. We recently received a copy of their first record on the "Classic Lover" label (MBC 384) and our feet haven't stopped tapping since. The band, which plays all over California, happens to be the official band of the Sons of the Desert Laurel and Hardy Fan Club and also happens to be the one in which our National Music Lovers chronicler Dave Cotter plays banjo!

The thirteen selections vary from jazz standards such as "Everybody Loves My Baby" and "Terrible Blues" to pop tunes like "Hula Lou" and a more recent "Forest

Lawn" -- mostly played in a nice tight ensemble style. While every player does get a chance to be a soloist, each number does not contain endless solo choruses by every member of the band (a style which seems to be preferred by other jazz groups of this type). Be sure to hear Frank Goulette's trumpet work in "Me Heart" and Howard Miyata substituting a tuba lead in "Ory's Creole Trombone." GRAPHIC readers will, of course, be eager to hear Dave Cotter's banjo, even if his singing of "Forest Lawn" can't be taken too seriously. Sorry, Dave, but we much preferred Sue Kroninger's "'Tain't No Sin (To Take Off Your Skin and Dance Around in your Bones)"! Actually, most band members get a turn to vocalize, but we're still trying to figure out how Howard sings while accompanying himself on the tuba.

The record can be obtained from Dave Cotter for \$11.00, which includes tax and shipping. His address is still 225 Brookside Ave., Santa Cruz, CA 95060, and he can also provide booking information for the band as well as accept NML additions and corrections.

* * * * *

Punkin Center Stories by Cal Stewart. Originally titled Uncle Josh Weathersby's "Punkin Centre" Stories, this compilation of Stewart's monologues has been out of print for over half a century. Hamilton Hobby Press has recently reprinted the original 1903 edition, with the addition of some sixteen pages of biographical information by Randy McNutt. Collectors who have despaired of ever finding a copy of the original will be pleased to have this faithful reprint which includes some of Stewart's most famous monologues. Included are the "Chinese Laundry," "Golf," and "Base Ball" stories and many others, as well as a few, such as "The Weekly Paper at Punkin Centre" and "The Punkin Centre and Paw Paw Valley Railroad," which appear never to have been recorded. In addition, there are several poems with a quaint old fashioned flavor which Stewart penned. However, due to the early date of the original, there are some monologues, such as "Uncle Josh Buys an Automobile" and "War Talk at Punkin Centre," which just hadn't been written when the book first appeared. Being a reprint, the original pen and ink illustrations are retained throughout.

The book is printed on acid-free paper (unlike the original which used cheap pulp), has a sewn binding and film-laminated paper covers, and is limited to 500 individually numbered copies. It is available directly from Hamilton Hobby Press, which has an ad elsewhere in this issue.

* * * * *

Ralph and Terry Kovel are probably the leading authors of price guides and other reference books on collectibles in this country; their works have appeared for at least two decades. Consequently it's with great disappointment that we review the nineteenth edition of their Antiques & Collectibles Price List. The section devoted to phonographs and juke boxes is limited to just under two pages, while records receive less than a page. But this is not the problem -- after all, a directory which tries to cover all fields of collecting must limit itself within each area out of necessity (cameras, postcards, and fishing equipment are similarly limited). And the factual errors ("The phonograph, invented by Thomas Edison in the 1880s..." "Al Jolson Victor dated 1895," etc.) are disappointing but typical of those found in most collecting references.

Basically, the problem is with the prices quoted and the method used to obtain them. The Kovels do not quote actual selling prices. Instead, "Prices represent the actual asking price...each price is one you could have paid for the object." Note the words "ask-

ing" and "could"! How many times have we seen records in shops or flea markets that were ridiculously overpriced? To Kovels, apparently, this makes no difference. If their spotters see a Caruso 78 priced at \$35.00, that's how it gets listed. Indeed, that was the asking price, and one could have paid \$35 for what was undoubtedly a common Red Seal such as "O sole mio," but they neglect to say whether it ever sold. Chances are, the dealer will retain the record on her inventory well into the next century at that price! And if an uninformed dealer tags a phonograph as a "Silvertone Victrola-- \$500" or "Edison Disc Talking Machine with Morning Glory Horn-- \$350," no attempt is made to reflect a realistic price (in the case of the Silvertone) or to point out that both descriptions are incorrect.

A further policy of the Kovels I'm not sympathetic to is summed up in the following quote: "We do not ask dealers and writers who know only one area of collecting to estimate prices. Experience has shown that a collector of one type of antique is prejudiced in favor of that item; and prices are usually high or low, but rarely a true report." Evidently they prefer to rely on spotters who don't know a disc machine from a cylinder one and who think an upright Edison Diamond Disc Phonograph at \$1250 is the standard!

There may come a day when Harry Lauder's "Roamin' in the Gloamin'" is worth \$10, or Dorothy Shay albums will bring \$30, but the fact that these prices were actually seen is totally misleading and useless to the novice who has records to sell-- as well as to the beginner who sees a Dorothy Shay album at a flea market for "only" \$15 and thinks it's a great bargain. The obvious question must be asked: "Are all other areas of collecting covered by this book to be similarly questioned?"

Kovels' Antiques & Collectibles Price List has 756 pages and is published by Crown Publishers, New York at \$10.95.

* * * * *

(Guest Review)

John McCormack -- A Comprehensive Discography by Paul W. Worth and Jim Cartright. Record collectors and musical scholars who delight in the voice of John McCormack will be pleased to know that Paul Worth and Jim Cartright have, after laboring long and credibly, produced the most comprehensive McCormack discography, since the McDermott-Roe effort in the 60's.

Having just finished my own research on a discography of Stephen Foster's Acoustic Recordings, I full well know the vast amount of effort involved in compiling a work of this kind. Worth and Cartright have assembled a complete discographical guide to all the known recordings of one of the world's most popular tenors, John McCormack. The book contains a full listing of all recorded titles published and unpublished and includes a foreword by McCormack's daughter, Mrs. Gwendolyn McCormack-Pike. There is a prefatory essay that informatively discusses the development of McCormack's recording career. A 40-page chapter on microgroove reissues from around the world should prove helpful in McCormack discographical studies. Normally I do not like books printed from typewriter copy, but a compilation of this nature of numbers and dates can benefit by not going to a typographer who might wreak havoc with such material. The McCormack discs are listed chronologically according to recording company including session, titles with matrix and take numbers, original issue numbers as well as composer, lyricist and assisting artist. An alphabetical guide follows with all extant song titles. A disc-by-disc guide to the contents of over 250 microgroove reissues which, as

we have already pointed out, is an important extension of the 78 discographical data on McCormack.

Five appendixes include a summary of extant broadcast and unpublished recordings. Information regarding the McCormack movie "Song o' My Heart" and a guide to 78 r.p.m. albums is followed by a list of references. An index to composers, lyricists and assisting artists completes this comprehensive volume which will be the prime resource for McCormack scholars and collectors.

To research such a far-reaching compilation, it is always necessary to go "public" to request help. The authors generally point out and list the many individuals who responded and gave help. There were more than 70 people contributing.

Those of us who love McCormack's voice and artistry feel and agree with the authors that McCormack's popularity will continue into the immediate future where his records preserve a unique voice used with an artistry that communicates through sound perhaps more eloquently than any other singer in history. Through his recording legacy as chronicled in this discography, McCormack has come as close as any man can to achieving immortality.

John McCormack -- A Comprehensive Discography is published by Greenwood Press, Inc., 88 Post Road West, Box 5007, Westport, CT 06881. (Revised for the GRAPHIC by George R. Creegan)

* * * * *

Also from Greenwood Press:

V-Discs -- First Supplement, by Richard S. Sears. A comprehensive update to Sears' pioneering work on these World War II era recordings. The supplement is a study in detail and completeness.

French Horn Discography, compiled by Michael Hernon. An extensive study of French horn recordings (solo and ensemble) currently found in Schwann and other contemporary listings. No cylinders or 78's here.

Edisonic Survey

We are conducting a survey of "Edisonic" model Diamond Disc phonographs and ask that all owners of Edisonics respond. After the results have been received and tabulated, we will share the information in a future issue of the GRAPHIC (next issue if possible). To simplify matters for all concerned, use a postcard to respond to each of the following items, using the same numbers as below:

1. Model (Schubert or Beethoven; if you're not sure which, the Schubert is approximately 24 inches across the top and has single cabinet-wide lid)
2. Model designation on plate (CLT, BN, or --?)
3. Serial number on plate
4. Last patent date on plate
5. Wooden or metal motor board?
6. Wooden frame around edge of motor board?
7. L.P. equipped?
- (The next two items require removal of front grille)
8. Do you have two screw eyes in bottom of motor compartment, one on either side of horn pivot post?
9. One spring or two?
10. Other observations...

We would also like to borrow an owner's manual for the Edisonic which we will reproduce and make available to anyone interested.

(cont. from page 19)

88.5 FM every Sunday between 11:00 A.M. and 2:00 P.M. The program features old ethnic and early country music via Dick's record collection.

This past Christmas I gave some friends a video cassette movie as a gift. The cassette was VHS, and my friends, it turned out, had a Beta machine. Being "video impaired," I didn't know there was a difference, but nevertheless endeavored to correct the situation. Anyway, it occurred to me that this sort of thing must have happened frequently to early phonograph owners: people who received a 4-minute record for Christmas couldn't play it on their 2-minute machine, and later, people who had a Victrola or Grafonola couldn't play Pathe or Edison discs, and vice versa. Apparently history does repeat itself!

Movie goers may have had the same surprise that I did to see Nipper playing small roles in films this past season. In "Nothing in Common," a decapitated Victor trade mark appeared on an office wall, while in "Soul Man" the familiar terrier turned up in the hero's apartment. He was even shown in an al fresco Jeep ride around the streets of Boston!

In our last issue, Robert Coe told us about his summer at station WMCA in 1925. You may recall that he identified one of the announcers as Snedden Weir. This name started the cogs in George Blacker's brain turning as he remembered seeing that name somewhere connected with recording. He finally found that Weir had made a couple of test records for Gennett in 1926. He then wondered if Snedden Weir could be the same person as Tommy Weir, who recorded fairly prolifically in the latter 1920's. We therefore sent a tape of Tommy to Bob Coe to see if after more than sixty years he could recognize the voice. Bob replied that Snedden spoke with a baritone voice while the recording we sent was of a tenor, so he feels certain they are not the same person. Bob went on to say that some years later he tried to look up Snedden on a visit to Albany, N.Y., but without success. Do any of our readers in the Capital District know whether Weir is still living or what became of him?

Ron Dethlefson informs us that his book Edison Diamond Disc Re-Creations, Records & Artists (see back page) is about half sold out. He also tells us that he has located a bookbinder who can do custom binding of the book, including the use of specialty leathers. The customer can even have his copy personalized in gold leaf, so those who wish to have a unique edition should contact him regarding availability and prices.

Some of the best news we've had this winter comes from Wendell Moore. He has gone to press with volume IX of The Edison Phonograph Monthly, so readers are urged to get their orders in to insure receiving a copy.

Reader Kevin Lorusso has a tape of some famous voices which he would like help dating. They include

U.S. Postal Service STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)			
1. TITLE OF PUBLICATION The New Amberola Graphic		2. PUBLICATION NO. 0 0 2 8 4 1 8 1	3. DATE OF FILING Sept. 24, 1986
4. FREQUENCY OF ISSUE January, April, July & October		5A. NO. OF ISSUES PUBLISHED ANNUALLY 5050	5B. ANNUAL SUBSCRIPTION PRICE \$6.00/2 years (\$7.00 foreign)
6. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP+4 Code) (Not printer)			
37 Caledonia Street, St. Johnsbury, Caledonia County, VT 05819			
7. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OF GENERAL BUSINESS OFFICES OF THE PUBLISHER (Not printer)			
37 Caledonia Street, St. Johnsbury, Caledonia County, VT 05819			
8. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR, AND MANAGING EDITOR (This item MUST NOT be blank)			
PUBLISHER (Name and Complete Mailing Address) The New Amberola Phonograph Co., 37 Caledonia St., St. Johnsbury, Caledonia Cty., VT 05819			
EDITOR (Name and Complete Mailing Address) Martin F. Bryan 37 Caledonia Street, St. Johnsbury, Caledonia County, VT 05819			
MANAGING EDITOR (Name and Complete Mailing Address) Same			
9. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated. (Items must be completed.)			
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William Gillette, Leo Tolstoi and General Nelson Miles (Geronimo's captor), all from early cylinders. Anyone who can supply this information is asked to contact him at: 24 Orton Street, Worcester, MA 01604.

Those collectors who were looking for any information on the hobby thirty years ago were usually referred to Roland Gelatt's The Fabulous Phonograph, as there was little else available. They have remained grateful to him ever since for his affectionate treatment of the subject.

- M.F.B.

"List of the Famous Columbia Records", June, 1897. Faithful reprint of this rare 12-page catalogue of brown wax cylinders. \$1.00 postpaid.

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24.

AUCTION=====GEORGE C. COLLINGS, 22909 BALTAR ST., CANOGA PARK, CA. 91304=====AUCTION

CLOSING DATE: March 31, 1987 - Winner pays postage; I pay insurance

SYMBOLS: N (NEW) Everything the word implies; E (EXCELLENT) No aural evidence of wear; very light surface noise; V (VERY GOOD) Some visual and aural evidence of wear. Acceptable amount of surface noise. No distortion. G (GOOD): Music more pronounced than extraneous noises; no distortion. OTHER SYMBOLS: (+) PLUS and (-) MINUS refers mainly to the visual condition of the playing surface rather than quality of the music.

EDISON CYLINDERS - Minimum bid, \$2.00

Visually graded because I have no means to play them. (I have more than 40 years experience handling collectible records - except Edison's). Probably most, or all, are in different boxes than originals. Each box will be identified by the following symbols: BA-Blue Amberol; ED-Edison Record; GM-Gold Moulded; RP-Royal Purple. (*) indicates a 4-minute cylinder. I assume others are the 2-minute variety. Those marked (#) appear to be black in color. (Not Blue Amberols???)

01. 9084. # ANONYMOUS (ARTHUR COLLINS): Nobody GM box - no top V
02. 4063. # AL BERNARD & ERNEST HARE: The Moon Shines On The Moonshine BA box - no top E
03. 1763. D'ALMAINE & COMPANY: Down At Finnegan's Jamboree RP box - no top nor bottom E
04. 3546. GOLDEN & HEINS: The Colored Recruits BA box - no top E
05. 2382. GOLDEN & HUGHES: Whistling Pete BA box complete V
06. 3395. * IRVING GILLETTE: There's Someone More Lonesome Than You BA box - no top V
07. 3399. * " " 'Twas Only An Irishman's Dream GM box - no top V
08. 1524. ADA JONES & BILLY MURRAY: Silver Bell BA box - no top E
09. 1884. " " " " " Rainbow BA box - no top E
10. 1858. " " " " " Silver Star BA box - no top E
11. 2089. " " " " " I Wish That I Belonged To You ER box - no top E
12. 2224. " " " " " I'm Crying Just For You BA box - no top E
13. 2361. " " " " " The Whistling Coquette BA box - no top E
14. 3161. " " " " " A Ragtime Drama BA box - no top E
15. 3483. " " " " " I'll Take You Back To Italy BA box - no top E
16. 3290. ADA JONES: I Should Worry GM box complete - V
17. 1821. HARRY LAUDER: I Love A Lassie BA box - no top E
18. 2104. SOUSA'S BAND: Stars And Stripes Forever GM box complete - E
19. 1533. WHEELER & MIXED QUARTER: Tell Mother I'll Be There GM box - no top; rim chip not to grooves
20. 1543. FREDERICK H. POTTER & CHORUS: Red Wing BA box - no top E

EDISON DISCS - Minimum bid, \$1.00; PL-Paper label; EL-Etched label

21. 50714(EL) AL BERNARD: Broadway Blues/AL BERNARD & FRANK KAMPLAIN: My Lovin' Sing Song Man E
22. 50647.(EL) AL BERNARD & ERNEST HARE: I Come From Get-It-Land/MAURICE BURKHART: Snoops The Lawyer E
23. 50910.(PL) AL BERNARD & FRANK KAMPLAIN: Tyrol/GEORGE WILTON BALLARD: Those Days Are Over N-
24. 50898.(PL) ZEZ CONFREY-pno: Kitten On The Keys/HENRY W. LANGE-pno: Monastery Bells Waltz N-
25. 50423.(EL) COLLINS & HARLAN: That Funny Jas Band From Dixieland/BILLY MURRAY: When You Hear Jackson Moan
On His Saxophone E
26. No number visible(EL) FRED DUPREZ: Happy Tho' Married/Desperate Desmond E lam. rim chips, not to grooves
27. 50236.(EL) GOLDEN & MARLOWE: Insect Powder Agent/ANONYMOUS: Cotton Blossom Time E
28. 50463.(EL) GOLDEN & HEINS: Bill's Dog Towser/ADA JONES, BYRON G. HARLAN & STEVE PORTER: Band Festival At
Plum Center E Flake rim chip B side - not to grooves
29. 50644.(EL) GOLDEN & HUGHES: A Matrimonial Mixup/PEERLESS QUARTET: Hippity Hop E
30. 50702.(EL) IMPERIAL MARIMBA BAND: Love Nest Medley/Pussy Willow Waltzes N-
31. 50398.(EL) ADA JONES: Put On Your Slippers And Fill Up Your Pipe/RACHEL GRANT & BILLY MURRAY: I'll Make You
Want Me E
32. 51235.(PL) BILLY JONES & ERNEST HARE: That Old Gang Of Mine/That's A Lot Of Bunk N-
33. 50742.(EL) LENZBERG'S RIVERSIDE ORCH: Answer/Sweet Love V Several small rim chips, not to grooves
34. 50569.(EL) LOUISIANA FIVE: Foot Warmer/B-Hap-E E+
35. 50963.(PL) DON PARKER TRIO: Pick Me Up And Lay Me Down In Dear Old Dixieland/HARRY RADERMAN ORCH: On The Alamo
Several flake rim chips A side, not to grooves
36. 50736.(EL) AILEEN STANLEY: Where Is My Daddy Now Blues/AL BERNARD: Play Me A Dixie Melody E
37. 50264.(PL) CAL STEWART: Uncle Josh In A Barber Shop/Uncle Josh Keeps House V
38. 50581.(EL) " " Uncle Josh In A Cafeteria/The Opera At Pun'kin Center E
39. 51657.(PL) THAT SINGING FOUR: That Certain Party/ARTHUR HALL & JOHN RYAN: Then I'll Be Happy E+
40. 50343.(EL) WALTER VAN BRUNT: My Mother's Rosary/GEORGE WILTON BALLARD: There's A Long, Long Trail E
41. 51089.(PL) FRED VAN EPS-bjo: Lonesome Mama Blues/Frolic Of The Coons N-

VARIOUS 10 inch 78's - All have been play-graded to International Standards as listed in preamble. RECORD LABEL ABBREVIATIONS: Bb - Bluebird; Br - Brunswick; Cap - Capitol; Co - Columbia; De - Decca; FS - Four Star; Ge - Gennett; Maj - Majestic; MD - Melo-Disc; Mer - Mercury; MGM - Metro-Goldwyn-Mayer; Od - Odeon; Std - Standard; Vi - Victor; Vo - Vocalion. OTHER: (dj) Promotional record; (GP) Grand Prize label; ss - single side; frc - flake rim chip; lch - large center hole; sol - sticker on label; ntg - not to grooves. Minimum bid, \$1.00

42. Vi 17818. RALPH BINGHAM: Jests From Georgia/Mrs. Rastus At The Telephone G
 43. Vi 18231. " " Goldstein Behind The Bars/Mrs. Rastus Johnson At The Wedding E-
 44. Co A-1908. MICHAEL CASEY: Casey's Description Of His Fight/Casey Taking The Census V
 45. Co(GP)A-1886. MICHAEL CASEY: Casey At The Dentist's/Casey As A Doctor G
 46. Std 3614 (lch) ARTHUR COLLINS: Ephraim Johnson (Don't Live Here No More) ss G
 47. Vi 16123. COLLINS & HARLAN: L-A-Z-Y Spells Lazy/Two Rubes In A Tavern V/G
 48. Co A-406. (lch) COLLINS & HARLAN: Honey Won't You Love Me Like You Used To/ANONYMOUS: Arkansaw Traveler G
 49. A-2290. COLLINS & HARLAN: Bake Dat Chicken Pie/ARTHUR COLLINS: The Preacher And The Bear V
 50. Co(GP)A-1457. ADA JONES & PEERLESS QUARTET: Pussy Cat Rag/WILLIAM HALLEY: He'd Have To Get Under, Get Out - - G
 51. Vi 45250. WALTER C. KELLY: The Virginian Judge - Parts 1 & 2 G
 52. Co 935-D. MORAN & MACK: The Two Black Crows - Parts 1 & 2 E+
 53. Co 1652-D " " " The Two Black Crows In Hades - Parts 1 & 2 E
 54. Vi 16308. ARTHUR PRYOR'S BAND: Broncho Buster March/A Terrible Turk G
 55. Co(GP)A-224. VESS L. OSSMAN Bjo: Florida Rag/THOMAS MILLS-xylo: Dixie Blossoms G
 56. Vi 16849. STEVE PORTER & BYRON G. HARLAN: Two Rubes Swapping Horses/MURRY K. HILL: Burbank The Wizard - flc-ntg V
 57. Vi 16936. STEVE PORTER: Christmas Morning At Clancey's/Clancey's Wooden Wedding E
 58. Co(GP)A-432. LEN SPENCER & ADA JONES: Bronco Bob And His Little Cheyenne/STEVE PORTER: The Laughing Spectator V
 59. Vi 16016. STEVE PORTER: O'Brien's Automobile/ADA JONES & LEN SPENCER: Si And Sis E
 60. Ok 4145. MONROE SILVER: Cohen Talks About The Ladies/Cohen At The Movies V
 61. Vi 18608. " " " Cohen At The Picnic - Parts 1 & 2 V
 62. Vi 16107. LEN SPENCER: Auction Sale Of Household Goods/SPENCER & HOLT: The Dog Fight G
 63. Vi 18638. ELIZABETH SPENCER & CHARLES HART/Let The Rest Of The World Go By/CHARLES HART & ELLIOTT SHAW: I'm Like
A Ship Without A Sail V
 64. Vi 17854. CAL STEWART & BYRON G. HARLAN: The Village Gossips/CAL STEWART: Uncle Josh Buys An Automobile G
 65. Emerson 10253. CAL STEWART & CO: Wedding Of Uncle Josh & Aunt Nancy/Evening Time At Pun'kin Center G
 66. Vi 16804. CAL STEWART: Uncle Josh's Trip To Coney Island/BILLY GOLDEN: Roll On De Ground V/E
 67. Ge 4540. GEORGE THOMPSON: Cohen At The Telephone/Cohen Telephones The Garage E-
 68. Co(GP)A-1294. FRED VAN EPS-bjo: Whipped Cream/GUIDO DEIRO-accn: Everybody's Doin' It E
 69. Co(GP)A-1118. " " " " White Wash Man/EL COTA-xylo: Black And White V Long scr. side B, barely audible
 70. Co A-3427. VAN & SCHENCK: Wang Wang Blues/Ain't You Coming Out Malinda V
 71. Co(GP)A-1220. WEBER & FIELDS: Insurance Scene/Singing Scene V
 72. Co A-1159. WEBER & FIELDS: Drinking Scene/Hypnotic Scene G
 73. Co(GP)A-1168. " " " Mosquito Trust/Heinie At College E
 74. Co(GP)A-1855. " " " Trust Scene/Restaurant Scene V
- ALL WEBER & FIELDS HAVE ETCHED AUTOGRAPHS IN CENTER HOLE MARGINS
75. Co A-3508. BERT WILLIAMS: Unexpectedly/Brother Low Down G
 76. Co(GP)A-305. " " " Let It Alone/BILLY MURRAY: The Streets Of New York E
 77. Co A-2849. " " " Somebody/The Moon Shines On The Moonshine G

SPECIAL NOTE: Until closing date, I offer quality cassette dubbings from the list on this page. Minimum order, 45 minute cassette (up to 14 sides), \$7.00, postpaid by First Class Mail. Allow 22 sides for a 60 minute cassette. Please list in dubbing sequence desired.

Watch for my next list in the next issue of THE NEW AMBEROLA GRAPHIC. It will consist of some choice jazz, swing and personalities of the 1920-45 vintage.

If tape dubbings from original recordings of the 1900-45 era interests you, send for my free mini-list. Please indicate preference . . . Jazz or Hillbilly. My collection of more than 5000 original recordings, transcriptions and more than 300 hours of dubbings from other collections is available for copying . . . sale or exchange.



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WOWEEEEEE!

Three of my great auctions are coming. It's nearing the time for my next great cylinder auction ①. As usual some real beauties will be in there. As you all know, it's worth sending for. This will be followed by a 78 record auction ②, and then a 33 1/3 long play original album auction of music from Broadway Shows ③. Anyone interested please send a large envelope with 2 stamps and state which auction you are interested in.

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An Auction of "small" recordings

GLEN N. GURWIT, 46 FIRST STREET, SWANTON, VERMONT 05488-1241
(Deadline for postmark: March 31, 1987)

Each item in this mail auction of "small" records is offered for sale to the highest bidder. In case of questions or problems, feel free to write or call me (802-868-4618) for assistance. However, I do not discuss or reveal others' bids, so please do not request such information. Only winners are notified unless you include an SSAE or postal card with your bids. Postage, insurance, and \$1.00 for packing materials will be added to your winnings at billing time. Please mention the Graphic and bid by List Number; for extra accuracy, mention the record or item.

I wish to thank the many readers (both winners and non-winners) who submitted bids in my previous auction of 7-inch Victors and Columbians. It was gratifying to hear from numerous winning bidders that they were as pleased as I had been with the general high quality of the discs. This time, as before, my grading is fairly conservative, running from G+ to E+. Items graded V show typical wear for the type of products offered this time, while E or E- indicates unusually good condition for such items. Nonetheless, a six-inch Emerson rated E- just will not sound as good as a scroll Victor or Viva-Tonal Columbia in similar shape; please keep this in mind when bidding. I have cleaned and test-played all these records (using Dual 1229 and Shure V15-Type 4) before listing; any important defects, as well as my own comments, appear in [brackets.] Information from the record labels is shown as completely as space allows.

I wait one week after closing date to allow for slow mail before computing the winning bids and typing bills. Please observe the deadline of MARCH 31 for postmark on bids!



LITTLE WONDER 5 1/4" RECORDS

1. 21 Along Came Ruth--Baritone (etched black "labels", here through #26)
2. 22 Jolly Coppersmith--Orchestra [efnap]
3. 26 When The Angelus Is Ringing--Band
4. 28 Medley: Popular Airs, No. 2--Band
5. 30 Beets And Turnips--Band
6. 34 Some Baby--Band
7. 37 Pass The Pickles--Tango--Band
8. 84 It's Going To Be A Cold, Cold Winter--Duet [inaudible pressing marks]
9. 86 On The 5:15--Duet
10. 98 Chinatown, My Chinatown--Tenor Solo
11. 133 Medley: Popular Airs, No. 3--Band [one tiny passing dig]
12. 158 Watch Your Step--Medley--Orchestra [worn grooves cause distortion]
13. 160 Kentucky Home--Vocal Duet
14. 168 The Rosary--Tenor Solo
15. 173 Down Among The Sheltering Palms--Duet

16. 195 Zanzibar--Band
17. 201 My Little Girl--Tenor Solo
18. 214 Araby--Tenor Solo
19. 217 Just Try To Picture Me Down Home In Tennessee--Tenor Solo
20. 227 The Ninety And Nine--Tenor Solo
21. 234 Listen To That Dixie Band--Band
22. 246 That's The Song Of Songs For Me--Tenor
23. 255 Molly Dear, It's You I'm After--Tenor Solo
24. 256 Piney Ridge--Tenor Solo
25. 260 On The Way To Home Sweet Home--Tenor Solo
26. 319 Yaaka Hula Hickey Dula--Tenor Duet [passing dig at end; some worn grooves]
27. 357 Are You From Dixie?--Tenor Duet [buff paper label]
28. 388 Ragging The Scale--Fox Trot--Band [black etched label]
29. 600 Sharpshooters' Rag--Accordion Solo [a few bad grooves may skip; all labels from here to end of Little Wonders are orange paper labels]
30. 772 They Go Wild, Simply Wild Over Me--Tenor Solo
31. 826 Liberty Bell--Fox Trot--Dance Music
32. 829 The Dixie Volunteers--Fox Trot--Violin and Piano Duet
33. 862 Aida--March--Orchestra
34. 891 Manzanillo--Danza Mexicano--Orchestra
35. 911 Turkey In The Straw and Old Black Joe--Violin Solo [scuffs; piano accomp.]
36. 915 Hawaiian Breezes--Hawaiian Instrumental Trio
37. 945 Mother May I Go In To Swim--Vocal Quartette [worn grooves at start]
38. 958 My Little Gypsy Wanda--Tenor Solo
39. 973 The Birds And The Brook--Orchestra
40. 986 My Baby Boy--Tenor Solo [1/2" audible pressing flaw]
41. 989 You Keep Sending 'Em Over, We'll Keep Knocking 'Em Down--Baritone Solo [considerable wear; noisy playback]
42. 990 In 1960 You'll Find Dixie Looking Just The Same--Vocal Quartette ["prophetic" lyrics mis-judged the status of Blacks in 1960!]
43. 1010 Ding Dong--from "Yip-Yip-Yaphank"--Vocal Quartette
44. 1015 Birds Voices--Orchestra
45. 1057 The Pickaninies Paradise--Fox Trot--Dance Music--Band
46. 1092 Lonesome Road--Dance Music--Jazz Band
47. 1093 Mummy Mine--Baritone Solo
48. 1103 I Don't Want To Love No One But You--Tenor Solo
49. 1292 You're A Million Miles From Nowhere When You're One Little Mile From Home--Tenor Solo
50. 1297 When My Baby Smiles At Me--Fox Trot--Orchestra
51. 1313 Wond'ring--Dance Music--Orchestra
52. 1353 The Love Nest--from "Mary"--Tenor Solo

Emerson Records

- EMERSON 6" RECORDS (#53 through #58 have earliest-style label with Statue of Liberty, steamship, and NYC skyline; #59 through #61 have later style label with Statue.)
53. 519 Trilby Rag--One-Step--by Metropolitan Military Band
 54. 526 Castle Valse Classique--by Metropolitan Military Band
 55. 530 La Czarina--by Metropolitan Military Band [tiny needle dig at start, n.a.p.]
 56. 546 One Step Man--by Metropolitan Military Band
 57. 547 Ida--Fox Trot--by Metropolitan Military Band
 58. 550 2nd Regiment Connecticut March--by Metropolitan Military Band
 59. 5122 Ragtime Drummer One-Step--played by James Lent, N.Y. Hippodrome Drummer, accompanied by Emerson Military Band
 60. 5139 Angel's Serenade Waltz--Emerson Military Band
 61. 5143 Dancing in the Barn--Schottische--Emerson Military Band

- MELODISC 7" RECORDS (All have: slight dish warp but play fine; tan & gold labels; a few audible defects/clicks/pops here & there; playing time of 2+ minutes/side.)
62. 7117 Merry Widow (Waltz) by Gothams' Favorites//Where the Lazy Mississippi Flows (Waltz) by Forbes' Society Orchestra
 63. 7128 In My Tippy Canoe (Waltz) by Melodisc Novelty Orch.//Just Like a Rainbow (Fox Trot) by Metropolitan Dance Orch. [grainy]
 64. 7138 Will You Share Your Heart with Me? (Fox Trot) by Palm Beach Players//Bimini Bay (Fox Trot) by Melodisc Novelty Orch.
 65. 7147 Susquehanna Shore (Waltz) by Gothams' Favorites//Dixie (One-Step) by Palm Beach Players

(cont. next page)

- VICTOR 8" RECORDS (All have "Grand Prize" label.)
- 66. 1416 Medley of Plantation Songs (including "In the Evening by the Moonlight," "Massa's in the Cold, Cold Ground," "Carry Me Back to Old Virginia," and "My Old Cabin Home") by Haydn Quartet E to E-
 - 67. 1728 Closing Time in a Country Grocery--Descriptive Specialty by Collins and Harlan, with Orch. [some worn grooves throughout] E- to V+
 - 68. 1997 My Old Kentucky Home--by Haydn Quartet, with Orch. E to E-
 - 69. 4938 Cheer Up Mary--Byron G. Harlan (Tenor) with Orch. [3 small passing digs] E-
 - 70. 4961 I'm Going Right Back to Chicago--"Coon" Song by Arthur Collins with Orch. [edge warp, needs 2 grams] E to E-
 - 71. 5049 When the Snowbirds Cross the Valley--Haydn Quartet with Orch. [a few worn grooves] E- to E
 - 72. 5099 San Antonio--Cowboy Song by Billy Murray with Orch. [moderate distortion] V+
 - 73. 5174 Manzanillo--Whistling Solo by Alice J. Shaw, with Orch. [edge warp; plays fine with 2 grams] E to E-
 - 74. 5230 Take Me Back to New York Town--Harry Tally (Tenor) with Orch. [a few worn grooves] E to E-
 - 75. 5301 King of Rags--A Two-Step Oddity--Arthur Pryor's (military) Band E

EXTRA-SMALL DURUM RECORDS (Variations of "Hit of the Week"-style products)

- 76. Chevrolet 4" square advertising record, describing the new (1930?) \$445 Chevy. Designed for mailing; still has original Detroit mailing stamp and address label affixed. Front says: "Important Information; Be Sure to Play This Record Today." Slight warp; plays well with 3+ grams. E-
- 77. Technophone 4" round record, described elsewhere in this issue of N.A.G. Made in Italy in 1950, featuring "La Benedizione del Santo Padre" and clanging church bells. Still attached to original, unused color post card. Even has mini lead-in and lead-out grooves! Low-Fi sound. E+

HARPER-COLUMBIA BUBBLE BOOKS (These three mini-albums are offered for those collectors who have some or all of the records, but need the correct folders. Bid on these for the booklets, as the included records (5 1/4" Columbians, similar to Little Wonder) are not of auctionable quality.)

- 78. 1 The Bubble Book. Cover damage at upper left front corner; few spots or stains on inner pages; album in nice shape otherwise. Includes one record ("Mary Had a Little Lamb," F-, one repeating groove.) V+
- 79. 4 The Animal Bubble Book. Some Scotch tape repair on spine and disc pockets. Includes one record ("Three Little Kittens," V, 2 bad grooves.) V+
- 80. 10 Little Mischief Bubble Book. The album is in nice shape, with minor sil-verfish damage on cover. One record ("Bobby Shaftoe," cracked/worn.) E-



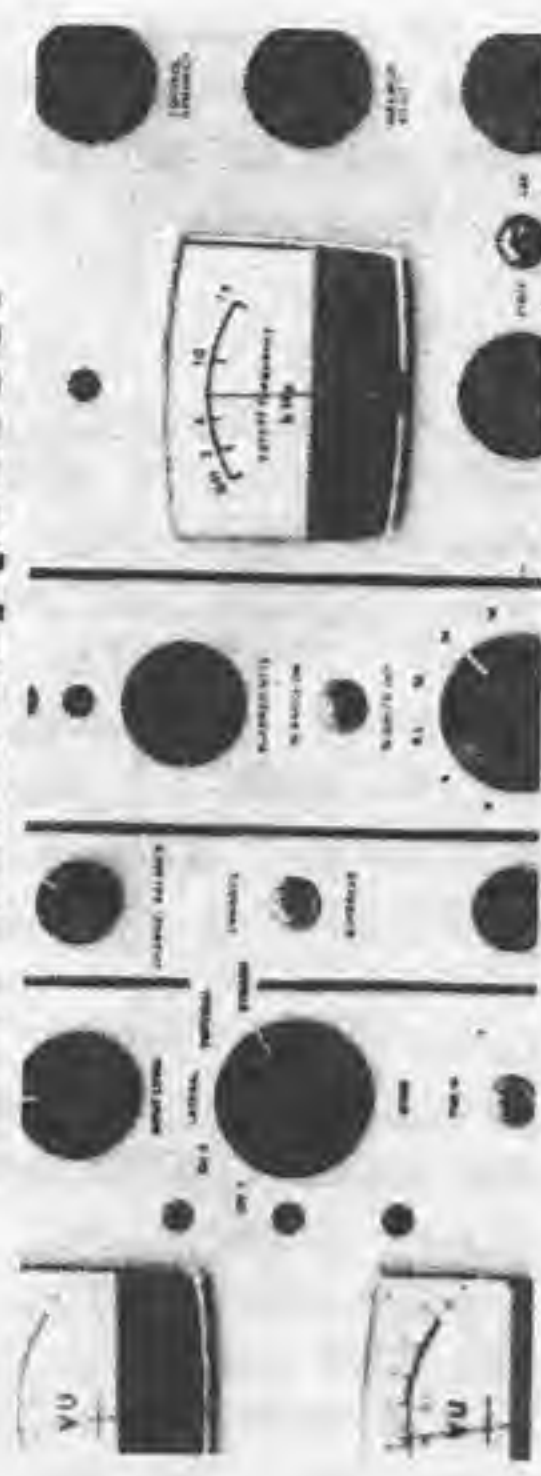
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Feb./March 1986
 Vol. 13 No. 1



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wanted

WANTED: Discographical data on CLIFF EDWARDS (aka Ukulele Ike), Sophie Tucker, Eddie Cantor, Nelson Eddy and the Andrews Sisters. L. F. Kiner, P. O. Box 724, Redmond, WA 98073-0724

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Gramophone needle tins wanted - specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

WANTED: Edison cylinder phonographs, Fire-side cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563.

Wanted: Old Records of FRANK MUNN known as the Golden Voice of Radio. Mr. H. Willis, R.R. 4, Box 147, Williamstown, NJ 08094

WANTED: Correct tone-arm for Columbia upright Grafonola, ca. 1918-1920, and correct soundbox for same. A Victor Orthophonic soundbox. Norwegian Blue Amberol cylinders (nos. 9225-9250). Please write to: Tom Valle, Lindebergaasen 3 B, 1071 Oslo 10, Norway.

Wanted: Victor Victrolas, 2nd style VTLA, VV-XX and 1907-1908 VV-XVI. Empty box for 1914 Victor I. 1902 and 1903 Victor record catalogs. Victor VV-50 in oak. Ken Washer, 2575 Marchar, Walled Lake, MI 48088.

WANTED: Edison New Phonograms dated 1904 (July), 1905 (March, June, October, November), 1906 (June), 1909 (July) & 1912 (November, December). I will purchase or trade my duplicates two to one. Thanks. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503.

WANTED - Vic. III case, back bracket, horn elbow, barrel stops. Vic. II case (not humpback), back bracket. Vic. V case. Have parts to trade or buy outright. Robert Adams, 4393 W. 58 St., Cleveland, Ohio 44144 (216) 351-4278.

for sale

Colorful badges and keyrings - "Make Mine Edison!", "His Master's Voice" (with Nipper), "Crank It Up!" (with horn phonograph), "Uncle Josh Lives." Badges, \$2.00; keyrings, \$3.50. For orders over five, deduct 30¢ for each item. Hamilton Hobby Press, Box 455, Fairfield, Ohio 45014.

for sale

The first naughty toy ever produced for hand crank phonographs. Operates on the same mechanism as Rastus, Shamandy, Banjo Billy, The Fighting Cocks and the Boxing Darkies. Free information on this x-rated toy for L.S.A.S.E. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711 (904) 394-3971

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Amberola 30 in excellent condition, \$225.00 includes shipping. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601.

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For Sale - Eight one sided Oxford Disc Records (Religious). Best offer takes all. Mal McCarty, Rt. 1, Box 119, Mardela Springs, MD 21837. 301-883-3165

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

"Cal Stewart, Your Uncle Josh" is a biography of the famous rustic humorist, with many photos, history, monologues list, etc. Please send \$10, postage-paid, to Hamilton Hobby Press, Box 455, Fairfield, OH 45014.

I can make the on-off, speed control units for Columbia and Columbia related phonographs. Just send me the distance from the outside of the case to the casting that the unit threads into. \$22.00 p'pd. Leo Hirtz, Box 6, R 1, Bernard, IA 52032 (319) 879-3107

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FOR SALE: Type F Edison Standard, beautiful and rare: \$425.00, original cygnet horn crane \$85.00, Model-B sapphire reproducer \$85.00, Aretino 3" hole donut records: \$15.00 @, other rare stuff. J. R. Wilkins, Box 3442, Arlington, Tex. 76010, or 214-298-5587.

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Auctions

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I will be conducting "Cylinder Only Auctions" 2 to 3 times per year. One S.A.S.E. will put you on my permanent mailing list. Aaron Cramer, P. O. Box 537, Brooklyn, N.Y. 11229.

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78 rpm record auction now in preparation. A little of everything from Billy Murray to Big Band. Let me know if you'd like a copy. Martin Bryan, 37 Caledonia Street, St. Johnsbury, VT 05819

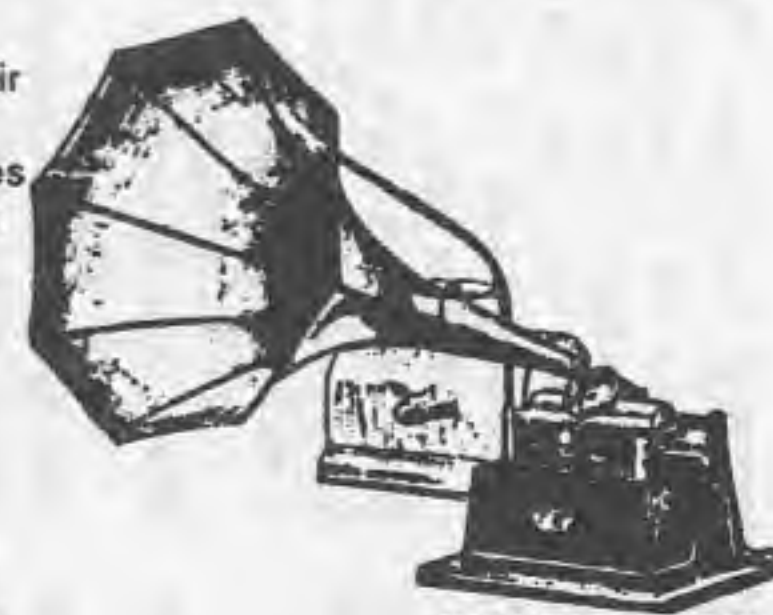
miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathé, Okeh, many others, disc & cylinder. 1890s-1960s. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

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PARTS ACCESSORIES

Dear Readers,

Sorry to be late again. It looks as if this issue is going to be a record breaking 34 pages, which has resulted in a lot more time and effort than anticipated! -Ed.

wanted

Wanted to Buy: Blue Amberol #3845, "Uncle Josh in a Cafeteria." I'll pay a high price for a min cylinder. Also need a case for Edison Fireside, model "B." Leo Hirtz, Box 6, R 1, Bernard, IA 52032 (319) 879-3107

Record of "Clyde Barrow and Bonnie Parker" by Joe Smith on Bluebird B-5521 (also possibly on Mont. Ward). Original 78 preferred, but lp or tape copy will do. Connie Patterson, 17 Snake Brook Rd., Wayland, Mass. 01778.

Wanted:- Tone arm & reproducer for childs phonograph, Phon-Ola model. From center of tone arm to center of tone arm to center of turntable, arm must be no longer than 7", have a base no bigger than 2 1/2", preferably nickle plated, some arms for portable phono's are this size. Joe Powell, 644 11th St., Tell City, Ind. 47586

WANTED: Any phonograph parts for a (Model 171) 12 1/4" Reginalphone. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711, (904) 394-3971

Wanted: Nice large oak horn for Columbia "BI", listening tube for Columbia "BX" Eagle. John Larsen, 1301 E. 11th, Duluth, MN 55805

Foreign "folk" music on pre-war discs wanted: CONTE, 89-39 114th, Jamaica, NY 11418

To Trade

Have 3 rare monthly supplements for Emerson 7" records in duplicate to trade for needed printed matter: March 1917, 6-panels folded, illus; April-May 1917, 6-panels folded, illus; June 1917 is the most attractive, having 8 pages (stapled), printed in blue and orange, illustrations include Irene Franklin and Nat Wills. Please let me know what you have to trade. Martin Bryan, 37 Caledonia St., St. Johnsbury, VT 05819.

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5038-C (1930) You'll Be Coming Back To Me
5124-C: Morning, Noon, and Night
VELVET TONE 2512-V (1932) Just Friends
DECCA 276 (1934) Stay as Sweet as U R
MGM Album 106: Songs of Stephen Foster
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Any Kate Smith Vitaphone movie shorts
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Wendell Moore

E.P.M. Vol. 9--"Highlights" 1911



Jan.

Record list for March.
Six New Years resolutions for an Edison dealer.
Edison Life History not sold at factory.

Feb.

Record list for April.
New record exchange plan.
Model "O" reproducer for Concert.

Mar.

Grace Cameron listening to her voice on an Amberola.
Record list for May.
Model "O" reproducer for Home.
New reproducer--Model R.
Rubber horn connection introduced.

April.

Record list for June.
Attractive window display.
Price of shaving machine raise to \$60.00

May.

Record list for July.
Model R repro. for Gem and Fireside
Article on "tinned" music.
Record list for Aug.

June.

About foreign records.
German Kaiser speaks through the phonograph.
The 7th anniversary of the Phonogram.

July.

Record list for Sept.
Edison squelchs rumor of his quitting cylinder phonos.
Short feature--Thomas A. Edison--Very good.
Casey Jones--a reality.

Aug.

Record list for Oct.
More on Music Master horns--prices and applications.
Slight blaze at factory.
Unlocking the locks of Leo Slezaks hair.

Sept.

Record list for Nov.
Mr. Edison in Europe.
Another Casey Jones story.
Gold got by phonograph.

Oct.

Uncle Josh starts exclusively with Edison.
Phonographs on Indian reservation.
Record list for Dec.
Worlds greatest operating electric sign.

Nov.

The Edison phonograph 33 years ago.
Record list for Jan.
Entire Edison line standardized with large horns & cygnets.

Dec.

First mention of Edison Opera.
Model S reproducer introduced.
Record list for Feb.
Artists who made late Edison records.

The phonograph as a teacher of Gaelic.

ISBN 0-934281-58-0

It has been a long time since I asked the collectors for an opinion on my idea of printing all remaining Volumes of E.P.M. at one time. Well-I did get a good response, but not good enough- it is too risky for all of us. So- it boils down to printing Vol. 9 in lots of 100 or more to fill orders for only the guys that want them. Then Vol. 10-etc, until the set of all 14 Vols are printed. About 50 has been ordered to date, so the first 100 will get started soon. The price is 25.00 per copy and each book will be sent out in the same order as the checks are received.

Thanks so much for supporting me in this difficult effort to publish the full set of the E.P.M.

Wendell

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